

*Written and edited by Jenny Phillips Mary Beyer, Marjohna Madsen, Jennifer Lerud, Becky Parry, and Lezlie-Anne Ivie.*



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SAMPLE  
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## ABOUT THIS COURSE

This course is designed to teach high academics and foster a true love of learning by exposing children to and helping them love the good and the beautiful: God, family, nature, and high moral principles.

### Items Included in the Course Set

- *Language Arts & Literature Course Book: Level 7*
- *Course Companion: Level 7*
- Geography & Grammar Flashcards (Levels 4-7)
- *Level 7 Favorite Classics Reader*
- *Daily Checklist*

### Subjects Covered in the Course

- Literature
- Writing
- Grammar and Usage
- Punctuation
- Spelling
- Vocabulary
- Geography
- Art

### Principles Behind the Course

- This course is mainly student directed but allows parental participation whenever desired. An answer key allows parents to check children's work. The course takes small incremental steps so that students can learn complex concepts without becoming overwhelmed or confused.
- This course is faith-based (geared toward Christians of all faiths) with the goal of producing not only intelligent minds but also high character.
- This course does not follow Common Core standards. Rather, this course strives to teach everything moral and sound that is being taught in public schools while also going well above and beyond the standard core curriculum of public schools.
- Level 7 places a strong emphasis on writing. Children are taught "good and beautiful" style writing—writing that is effective and engaging while having high literary and moral value.

### Additional Materials Needed

Gather the following items before the course is started:

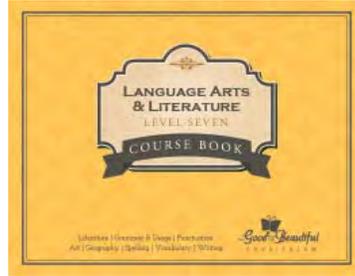
- **A large index card** (for use with the ladders in the *Course Companion*)
- **A timer** (Child will time himself/herself periodically throughout the course.)
- **A set of drawing pencils** (with eraser)  
*Suggestions from Amazon.com: search for RSET-KCSS OR 497BP*
- **A sketchbook** (9x 12)  
*Suggestions from Amazon.com: search for B0027ACAPY OR B0027A39PY*
- **A blank notebook with lined paper** for use with writing assignments

**Note:** Child will also need access to a computer to occasionally watch a video and to often type writing assignments, some which are done in a notebook and some on a computer.

The course set comes with the following items:

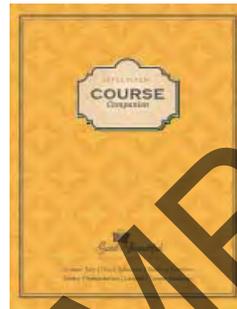
- **Language Arts & Literature Course Book: Level 7**

This 11 x 8.5 (landscape oriented), full-color, 208-page course book is spiral bound. Child should complete one lesson in this course book each day (or more if desired). Comes on 60# uncoated paper.



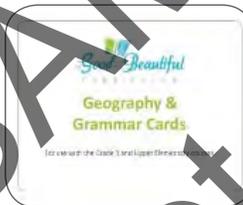
- **Course Companion: Level 7**

This 8.5 x 11, black-and-white, 190-page companion to the course book is spiral bound and includes an answer key (for all work in the course book), a quick reference section, States and Capitals Ladders, poetry memorization, spelling dictation, and selected readings for use with the course book. Comes with tabbed dividers.



- **Geography & Grammar Cards**

124 double-sided, full-color flashcards come on high-quality, coated card stock. The same set of flashcards is used for Levels 4-7. Once child has mastered all the cards, they should be reviewed once a week through Level 10.



- **Level 7 Favorite Classics Reader**

This 6 x 9, black-and-white, 281-page, illustrated, non-consumable reader is perfect bound and includes short stories by Leo Tolstoy and the following play and full-length books:

- *The Blind Brother* by Homer Greene
- *Mary Jones and Her Bible* by Mary Emily Ropes
- *Toni the Woodcarver* by Johanna Spyri



- *Rudi* by Johanna Spyri
- *Moni the Goat Boy* by Johanna Spyri
- *Dick Whittington and His Cat* by Mary Rea Lewis

**The reader corresponds to lessons in the course and is a necessary component of the course.**

- **Daily Checklist Notepad**

This 25-page 8.5 x 11 black-and-white notepad is used daily as the child proceeds through the course.

**Note:** If you are not purchasing the physical course set, you will need to print and assemble all of the items. Physical items are offered for the following reasons:

1. Purchasing the course set is usually much less expensive than having the materials printed on your own. We print in large quantities and are able to keep the prices very low.
2. The quality of the printed course set is very high, which is especially important for the artwork in the course book.
3. The readers are formatted for 6x9 printing to feel more like reading books. 6x9 books are harder to print and bind at home.

### How the Course Works

The Levels Pre-K-3 courses require almost constant parental/teacher guidance and participation. With Levels 4 and above, child will practice self-governance and do much of the learning on his or her own. The lessons are designed to be engaging and very clear, and they go in small, incremental steps, so that child is not confused or overwhelmed.

Each day, child will mark off a daily checklist containing the following items:

- Sentence Dictation
- Ladders or Poetry Memorization (*alternate days*)
- Geography or Grammar Cards (*alternate days*)
- One lesson in the course book
- Personal Reading: \_\_\_\_\_ minutes

Instructions at the beginning of the Daily Checklist Notepad give more

information about the checklist.

**The parent or teacher must do the following each day:**

- Dictate sentences
- Check child’s work using the answer key
- Work with child on occasional parts of the course book that indicate parental/teacher interaction

**The following items can be done solely by the student or with help from a parent, according to child’s needs:**

- Ladders and poetry memorization
- Geography or grammar cards
- Course book
- Personal reading

No matter what level child is on, parents should check child’s work on a daily basis, giving feedback. When needed, adjust the level of parental involvement. Parent should also occasionally quiz child on grammar and geography flashcards to assess progress.

### Course Reading Challenge

A “Course Reading Challenge” is included in the beginning of this course. The reading challenge exposes child to different genres of books and specific books that correlate with the course. It is highly recommended that child select books from The Good & Beautiful Book List so that he or she is reading books of the highest literary, moral, and educational value.

It is suggested that, outside of the assigned readings done as part of daily coursework (such as a reading assignment in the readers or *Course Companion*), child read between 30-45 minutes a day.

### Make Sure Child Reads and Understands the Following Instructions

1. Each day, simply follow the instructions in the course book. Mark the check boxes when you have completed a section to keep track of what you have already completed within a lesson. Mark the check box in the upper right-hand corner of a page when you have completed all the work on a page. You should complete one lesson each day, but you can do more than one lesson if desired.
2. Go through the lessons in order. Lessons build on each other, and some lessons include a review of principles. However, if you are stuck in a particular place and your parent or teacher is not immediately available to help you, move on to the next section or lesson and come back to where you were when possible.
3. Refer to the “Quick Reference” section in your *Course Companion* whenever needed. Take a look at this section before starting the course so you are aware of what is included. If you cannot figure something out after using the Quick Reference section, ask your parent or teacher for help. Learn to communicate well. If you are feeling overwhelmed or confused, ask for help rather than sitting and doing nothing.
4. If you are partway through an exercise and are unsure if you are doing it right, ask your parent or teacher to use the answer key and check the answers you have completed. That way, the exercise will be much more effective.

### Spelling

After years of study and testing, the creators of The Good & the Beautiful curriculum have determined that the best way to improve spelling skills for upper elementary grades is through the child consistently doing the following:

1. Reading large amounts of high quality literature
2. Learning and applying basic spelling rules\*
3. Practicing spelling patterns and targeted words (rule breakers and commonly misspelled words) with repetition

\*Some spelling rules are so complex and/or have so many exceptions that they tend to not be helpful, so they are not included in this course.

Sentence dictation exercises are a vital part of the course and have been carefully designed to target the following items:

1. Spelling rules and patterns
2. A list of words which are rule breakers and commonly misspelled words
3. Grammar and punctuation rules
4. Homophones
5. Commonly confused word pairs

The creators of The Good & the Beautiful curriculum also found that causing students to utilize and process grammar skills through sentence dictation more effectively helps students understand and retain grammar skills than worksheets and exercises alone.

Sentence dictation is an important part of the course and should not be skipped.

The sentence dictation section is in your *Course Companion* and gives more detailed instructions on how to dictate sentences.

## Writing

Learning to write well is an important skill that will impact many areas of a child's life—now and in her/his future adult life. This course strives to develop excellent writing skills by having child read high-quality literature; practice specific skills in writing effective sentences, paragraphs, and complete compositions; and analyze and model the writing of master authors.

Children can become overwhelmed with large writing projects. This course breaks writing into small assignments, making writing achievable and enjoyable.

Writing instruction and assignments are integrated into many lessons, connecting writing with the other learning taking place in the course book, such as geography, art, and literature.

## Geography and Grammar Cards

Each day child should practice either the geography or grammar cards for 5-7 minutes.

Child is not expected to master all the cards until the end of Level 7, at which point the cards should be reviewed weekly through Level 10 (in addition to working on the Level 8-10 flashcards). If child masters cards before the end of Level 7, child should just review the cards weekly. It is not suggested for child to start on the Level 8-10 flashcards until he or she starts the Level 8 course.

### Grammar Cards

1. Store the cards in sliding zip-lock bags with the labels: LEARNING, MASTERED, and NOT LEARNED.
2. Have child practice 5-10 cards at a time (which are stored as LEARNING).
3. Once child has mastered a card (can say the answer without hesitation the first time), store the card as MASTERED. Review the mastered cards once every 1-2 weeks.

### Geography Cards

1. Store the cards in sliding zip-lock bags with the labels: LEARNING, MASTERED, and NOT LEARNED.
2. Have child practice 5-10 cards at a time (which are stored as LEARNING).
3. Once child has mastered a card (can say the answer without hesitation the first time), store the card as MASTERED. Review the mastered cards once every 1-2 weeks.

## Geography

In addition to general geography concepts, this course explores the geography of Russia as child studies stories by Russian author Leo Tolstoy; the geography of Pennsylvania as child studies artist Benjamin West and reads the book by Homer Greene (set in Pennsylvania); and the geography of Wales and the United Kingdom as child reads *Mary Jones and Her Bible* (set in Wales). The course also covers regions and sub-regions of the United States, plate tectonics, and demographics.

## Art

This course combines art with multiple subjects. For example, while studying and practicing different styles of writing, child practices different styles of line drawing; while writing an essay about nature, child practices drawing trees and landscapes; while studying relationships in literature, child practices drawing people.

In addition to learning about the life and works of different artists, an emphasis is placed on learning to appreciate and find beauty in art.

Some lessons focus mainly on art, while art is also integrated within language arts, literature, writing, and geography lessons. Establishing connections across the content areas in this way makes learning more meaningful and interesting.

Hands-on art projects are included in the course, focusing on line art drawing skills. (*Pastels and painting are not included in this course level.*)

## Length of Daily Work/Length of Course

The length needed to complete coursework each day will vary according to child. Here is a sample schedule for an average child:

10 minutes:	Sentence Dictation
6 minutes:	Ladders or Poetry Memorization (alternate days)
6 minutes:	Geography or Grammar Cards (alternate days)
40 minutes:	Course Book
28 minutes:	Reading for Course Reading Challenge

**TOTAL=90 minutes**

This course includes 140 lessons. If child completes one lesson four

days a week, child will finish the course in one average school year. This allows for 20 vacation days and/or sick days in addition to normal school breaks for Thanksgiving, Christmas, and spring break.

In addition to the items above, child should work on handwriting and typing on a daily basis.

Remember that the subjects of writing and reading are important foundational subjects for which a large amount of time should be devoted each day. Also remember that this course covers several subjects.

## Answer Key

The answer key is in the last section of your *Course Companion*. Pages that contain only subjective answers (answers that are the child's own opinions or thoughts) are not included in the answer key.

## Videos

Child will be directed to watch a few videos during the course at [www.jennyphillips.com/Level7](http://www.jennyphillips.com/Level7).

The password is XXXX

## *Level 7—At-a-Glance*

# GRAMMAR, USAGE, & PUNCTUATION

- active and passive voice
- antonyms and synonyms
- apostrophes
- avoiding shifts in person, voice, number
- avoiding shifts in verb tense
- capitalization rules: days of the week, seasons, north, south, east, west
- capitalization rules: family relationships
- capitalization rules: proper nouns
- comma splices
- commas and coordinating conjunctions
- commas in a series
- commas in dates
- commas in geographical names
- commas when people are directly addressed
- commas with dependent clauses
- commas with introductory words or phrases
- commas with nonessential words or phrases
- commas with the word TOO
- commonly confused words
- compound subjects, verbs, direct objects, and indirect objects
- coordinate adjectives and commas
- coordinating conjunctions
- determining the meaning of unfamiliar words
- editing
- gerunds
- Greek and Latin roots
- helping verbs
- homophones
- Identifying dependent and independent clauses in complex and compound-complex sentences
- identifying simple, compound, complex, and compound/complex sentence structures
- implied subjects in imperative sentences
- infinitive phrases
- interjections
- linking verbs
- participles and participial phrases
- parts of speech
- phrase versus clause
- predicate adjectives
- prepositional phrases and commas
- quotation punctuation
- run-on sentences
- semicolons
- sentence diagramming (steps 1-15)
  - Steps 1-5:** subjects, verbs, articles, adjectives, adverbs, possessive adjectives, pronouns, direct objects
  - Step 6:** commands
  - Step 7:** compound sentences
  - Step 8:** compound subjects, verbs, direct objects
  - Step 9:** verb phrases
  - Step 10:** complex sentences
- **Step 11:** predicate adjectives
- **Step 12:** adverbs modifying adjectives or other adverbs
- **Step 13:** prepositional phrases
- **Step 14:** indirect objects
- **Step 15:** gerund phrases
- sentence types
- subjects, predicates, direct objects, indirect objects
- subject-verb agreement
- subordinating conjunctions
- verb phrases

## *Level 7—At-a-Glance*

# GEOGRAPHY

- geography of Russia
- geography of Wales and the United Kingdom
- geography of Pennsylvania
- regions and sub-regions of the United States
- United States capitals (review from Level 5)
- geography principles (plate tectonics, map reading and drawing, demographics, natural resources, counties, municipalities, land elevations, biomes, convergent zones, continental drift, core, crust, divergent margins, fault, lithosphere, magma, mantle, mid-ocean ridges, rift valley, subduction zone)

## Level 7—At-a-Glance

# LITERATURE AND ART

## LITERATURE

### Authors and Poets Studied

- Homer Greene (*fiction*)
- Edgar Guest (*poetry*)
- Johanna Spyri (*fiction*)
- Leo Tolstoy (*short stories*)
- Emily Mary Ropes (*biography*)
- Mary Rea Lewis (*drama*)

### Included in the Reader

#### *The Blind Brother* by Homer Greene

This classic adventure about 14-year-old Tom and his 12-year-old blind brother takes place in the late 1800s in the coal mines of Pennsylvania and has powerful messages about honesty and integrity, selflessness, repentance, love, and loyalty.

#### *Mary Jones and Her Bible* by Mary Emily Ropes

Taking place in Wales in the late 1700s, this true story describes how a young girl, Mary Jones, saved up money for six years and walked 50 miles barefoot to buy her own Welsh Bible. Her actions led to millions of copies of the Bible being made available to others in their native tongue.

#### *Short Stories* by Leo Tolstoy by Leo Tolstoy

Three of Leo Tolstoy's best short stories contain intriguing plots, model writing, and meaningful messages.

#### *Toni the Woodcarver* by Johanna Spyri

This short book by the author of *Heidi* follows the story of a boy in the alps of Switzerland named Toni who has a beautiful relationship with his widowed mother and longs to be a woodcarver.

#### *Rudi* by Johanna Spyri

Orphaned Rudi has never had a friend and is ruthlessly made fun of. When Franz Martin, the well-loved herdsman, shows a simple kindness to Rudi, the first kindness Rudi has ever received, Rudi becomes loyally devoted to the herdsman and eventually saves his life. This is a beautifully-written story of friendship, love, compassion, and loyalty.

#### *Moni the Goat Boy* by Johanna Spyri

*Moni the Goat Boy* is a fun, powerfully-written short book that promotes honesty.

#### *Dick Whittington and His Cat* by Mary Rea Lewis

This play, based on the the well-loved English tale of the London waif whose cat helps Dick become a successful merchant and mayor of London, is an engaging way to explore wholesome messages and the genre of drama.

### Concepts Studied

- analyzing the moral, educational, and literary merit of literature
- author's purpose
- comparing and contrasting literature

- identifying main ideas and themes
- literary analysis
- literary devices (simile, metaphor, hyperbole, alliteration, assonance, anaphora, personification, sensory language)
- mood and tone
- poetic sound devices
- poetry terms

## ART

### Artists & Periods Studied

- Benjamin West
- Goscombe John
- Winslow Homer
- Caspar David Friedrich
- Walter Curlee
- Ivan Bilibin
- Romantic Era

### Techniques and Principles Studied and Practiced

- line art drawing
- drawing styles
- hatching and cross-hatching
- stippling
- perspective
- vanishing point
- framing

## Level 7—At-a-Glance

# WRITING

- annotating and paraphrasing challenging texts
- avoiding plagiarism
- citing sources
- creating emotion rather than stating facts
- focusing paragraphs on one main idea
- identifying and writing thesis statements
- using literary devices (simile, metaphor, hyperbole, alliteration, assonance, personification, sensory language)
- maintaining a consistent style in writing
- writing narratives
- prewriting
- revising and rewriting
- using transitions
- using a rich and varied vocabulary
- using descriptive language
- using strong verbs

- varying sentence structures
- using or avoiding active voice
- writing a literary analysis essay
- writing concisely
- writing dialogue
- writing effective body paragraphs
- writing effective conclusions
- writing effective opening paragraphs
- writing effective thesis statements
- writing fictional biography
- writing outlines
- writing poetry
- writing summaries
- writing thank you notes
- writing topic sentences

## Level 7—At-a-Glance

# OTHER

- building character
- choosing literature with high literary and moral merit
- idioms
- note taking
- poetry memorization
- proverbs and maxims
- spelling (spelling patterns, spelling rules, rule breakers, challenging words)
- the power of language
- vocabulary

## COURSE READING CHALLENGE

Your Daily Checklist will direct you to read each day for this Course Reading Challenge. You and your parent will decide how much time should be spent reading each day. That time may change throughout the course as you evaluate how long you need to read each day in order to complete the reading challenge. Choose books from “The Good & the Beautiful Book List” that are between Reading Level 5 and your reading level. Take the reading level assessment on [www.jennyphillips.com/good-beautiful-book-list](http://www.jennyphillips.com/good-beautiful-book-list). You should fill in each box of this challenge by the time you complete this course.

<p><b>HEIDI</b></p> <p>BY JOHANNA SPYRI</p> <hr/> <p><input type="checkbox"/> COMPLETED</p>	<p><b>BENJAMIN WEST AND HIS CAT GRIMALKIN</b></p> <p>BY MARGUERITE HENRY</p> <hr/> <p><input type="checkbox"/> COMPLETED</p>	<p><b>BIOGRAPHY</b></p> <p>NAME OF BOOK</p> <hr/> <p><input type="checkbox"/> COMPLETED</p>
<p><b>HISTORICAL FICTION</b></p> <p>NAME OF BOOK</p> <hr/> <p><input type="checkbox"/> COMPLETED</p>	<p><b>HISTORICAL FICTION</b></p> <p>NAME OF BOOK</p> <hr/> <p><input type="checkbox"/> COMPLETED</p>	<p><b>HISTORICAL FICTION</b></p> <p>NAME OF BOOK</p> <hr/> <p><input type="checkbox"/> COMPLETED</p>
<p><b>FICTION</b></p> <p>NAME OF BOOK</p> <hr/> <p><input type="checkbox"/> COMPLETED</p>	<p><b>FICTION</b></p> <p>NAME OF BOOK</p> <hr/> <p><input type="checkbox"/> COMPLETED</p>	<p><b>NONFICTION</b></p> <p>NAME OF BOOK</p> <hr/> <p><input type="checkbox"/> COMPLETED</p>

# LESSON 1

## Read and complete:

Welcome to this course! You will guide yourself through this course. In this lesson, you will learn how the course works.



### *Some Things You Need to Know*

1. This course includes a Daily Checklist for you to use each day you have school. Read the instructions on the first page of the Daily Checklist with your parent or teacher. Have your parent or teacher initial here when you have read the instructions together:  
 \_\_\_\_\_  
 \_\_\_\_\_

2. Open your *Course Companion* to page 5 titled "Poetry Memorization" and read the instructions. Then, answer the questions:

How many poems should you work on at a time? \_\_\_\_\_

Once you complete a poem and start on the next one, should you also recite the poem or poems you have already memorized each time you work on poetry memorization? \_\_\_\_\_

Choose two of the poems from this section to memorize during the course and circle them.

3. Your *Course Companion* contains "States and Capitals Ladders" on page 1. Read the instructions.
4. Each day your parent or teacher will dictate three sentences to you, meaning he or she will say a sentence out loud and you will write it on a white board or paper. These sentences are in your *Course Companion* and will help you practice spelling words, spelling patterns, spelling rules, commonly confused words, and grammar and punctuation rules. Open your *Course Companion*

to the sentence dictation instructions on page 101 and read the instructions with your parent or teacher. Have your parent or teacher initial here when you have read the instructions together:

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

5. To complete some of your writing assignments, you will need a blank notebook to use as your "Writer's Notebook." Your longer writing assignments will be done on a computer.

### *How To Complete This Course Book*

1. Each day you will complete one or more lessons in this course book. Simply follow the instructions and mark the check box when you have completed a section. Check the box in the top corner of the page when the entire page is completed. If desired, keep a sticky note on the current lesson so you can quickly find your place each day.
2. Your parent or teacher will use the answer key in your *Course Companion* to check your work and make sure you understand what you are reading and learning.
3. If you do not understand something, look up information in your *Course Companion* or ask your parent or teacher for help. Also, if you are part of the way through a worksheet and you are not sure if you are doing it correctly, ask your parent or teacher to check the answer key.
4. The beginning of this book reviews basic principles taught in previous course levels. If you already know the principles, don't worry! The course will quickly dive deeper into new concepts.

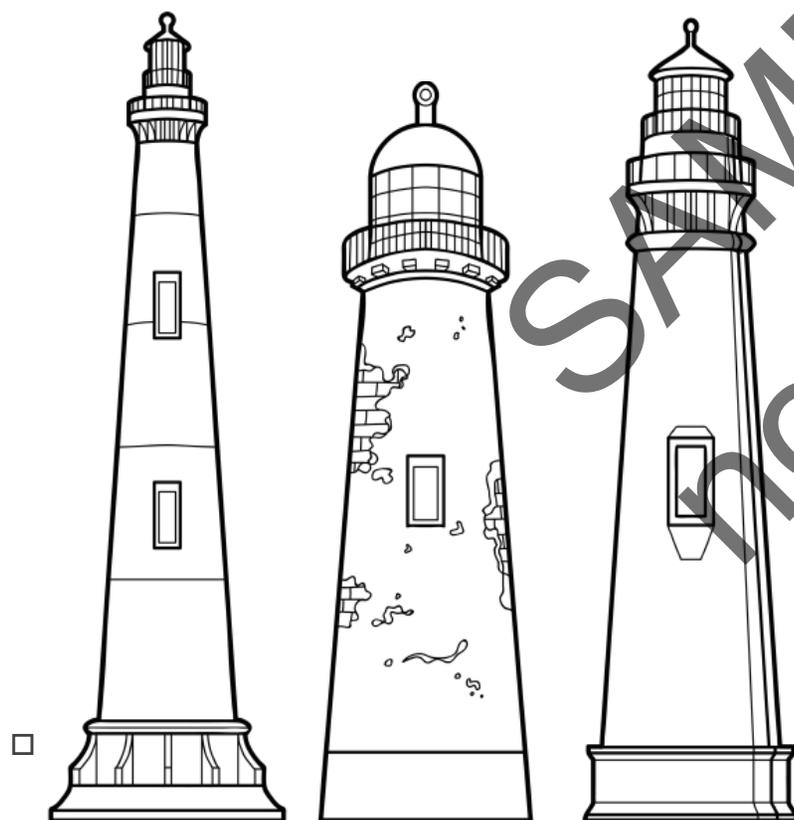
*All right, you are  
ready to get started!*

## Line Art

### Read and complete:

In this course you will study and practice many different styles and techniques of drawing. The first style of drawing you will study is line art.

Line art consists of black and white drawings with no shading other than hatching or cross-hatching (which you will learn about later in the course) and with little or no solid areas. The following illustrations of lighthouses are examples of line art without hatching or cross-hatching. Using a high quality graphite pencil, draw two of these lighthouses in your sketch book, and then draw another lighthouse from your imagination.



## How to Measure the Worth of Books

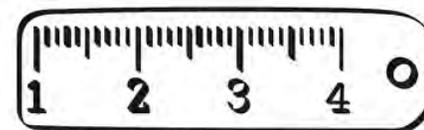
Like a lighthouse can guide a ship to safety, the gospel of Jesus Christ is a light that helps us to clearly see the dangers around us and the safe path to take. As the Bible says, "The Lord shall be unto thee an everlasting light." (Isaiah 60:19)

Only through the Lord's light can we discern truth and error. To discern means to detect or tell the difference. To discern good from evil means to clearly see what is good and what is evil. Satan tries to trick and deceive people about what is good and evil. He uses many tactics to do this in literature, and it is important to be aware of the tactics he uses.

One way we can become confused is by judging books by how popular they are or by how important and worthy other people say they are. But the Lord has given us the true way to judge:

*Whatsoever things are true, whatsoever things are honest, whatsoever things are just, whatsoever things are pure, whatsoever things are lovely, whatsoever things are of good report; if there be any virtue, and if there be any praise, think on these things. (Philippians 4:8)*

The Lord has given us a perfect way to measure the worth of a story or a book! Is it honest, just, pure, lovely, of good report (by the Lord's standards), virtuous, and praiseworthy (by the Lord's standards)? Those things should be our measuring stick for judging books!



### Notebook

In your writer's notebook (a blank notebook you will use for writing assignments), title a page "How to Measure the Worth of Books." Draw the line art image on this page of the measuring stick. Then, write the scripture above (Philippians 4:8).

# LESSON 5

## Regions of the United States

As shown on the image on this page, the United States is often divided into the following major geographical regions:

- West
- Midwest
- Northeast
- South

The image on this page also shows subdivisions of the major regions. For example, the Pacific West and Mountain West are both subdivisions of the West.

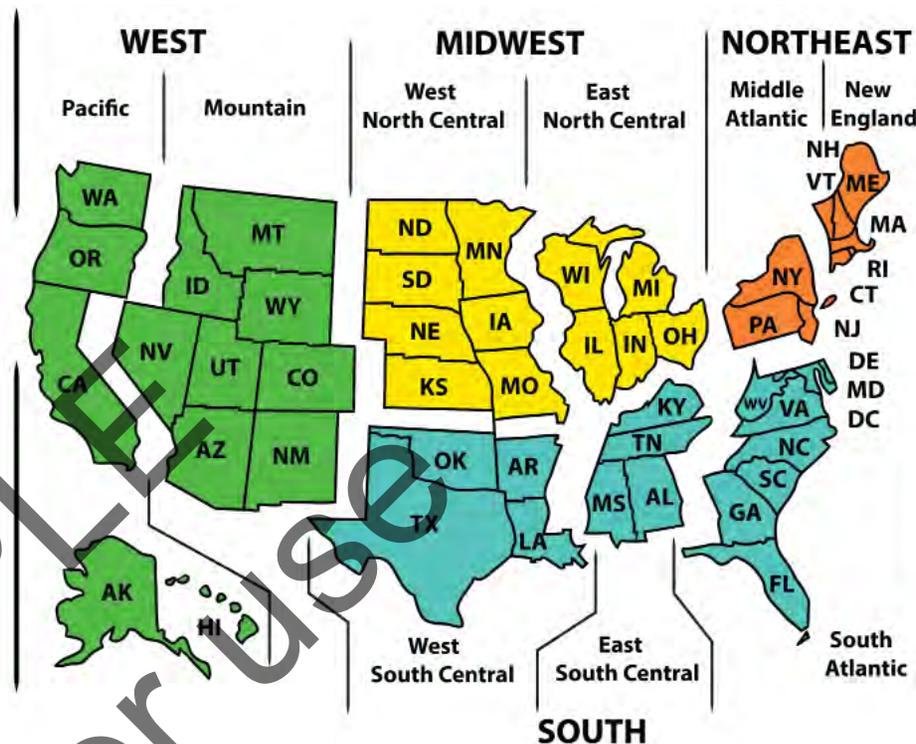
The government divides the United States into regions for things such as the United States Census Bureau (which you will learn about later in the course), but there are no government structure or laws for the regions. Regions simply help to describe larger areas or help group together states that are similar in features such as climate, geography, history, or culture.

Since these are not officially defined regions, the states included in some regions vary according to the mapmaker.

In this course, as well as learning to identify regions of the United States, you will study the Northeast regions: Middle Atlantic and New England.

**Exercise:** List the correct answer(s) for each question.

1. In which major region of the United States do you live?  
 \_\_\_\_\_  
 \_\_\_\_\_
2. In which subdivision of the United States regions do you live?  
 \_\_\_\_\_  
 \_\_\_\_\_



3. List the states in the Pacific West:  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_
4. List four of the many states in the South:  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

## Proper Nouns & Prepositional Phrases

If needed, open your *Course Companion* to the following pages for help with these exercises: 24 (Capitalization Rules 1-4) and 39 (Prepositions and Prepositional Phrases).

- Exercise:** For each sentence, put three underlines under letters that should be capitalized but are not. Circle prepositional phrases.

**Example:** The colorado river curves around those cliffs.

**ENSHROUD:** envelop completely; hide

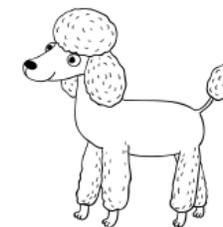
1. Heavy, grey clouds enshrouded central park in New york city.
2. I believe that christianity helps bring light to a world enshrouded by darkness.
3. The catholic priest within the Florence cathedral was enshrouded in a long robe.
4. The peak of mount Fuji in Japan is enshrouded with clouds.
5. Thick fog enshrouded the entire stadium at davis high school.
6. The town of porterville was still enshrouded with smoke from the volcano, so the trucks from the red cross could not enter the area.
7. In front of the Jefferson library, the salvation army is collecting money for christmas.

## Diagramming Imperative Sentences

When you diagram an imperative sentence, the subject may or may not be implied. For example, the subject in this sentence is BEN: "Sit down, Ben." The subject in this sentence is implied, and would be diagrammed as (YOU): "Sit down."

- Diagram the sentences below. **These exercises include Step 12** (page 20 in your *Course Companion*). Note: the word PLEASE (used as a polite request) is an adverb. **In your sketchbook, draw the line art images.**

Dave, please wash the quite dirty poodle.



Pet my new, cute dog very gently, please.



Kindly walk the rather energetic dog, dearest Jack



## Latin and Greek Roots

### Read:

In past centuries, many people who wanted to be well educated studied other languages. This was not usually in order to converse with people from other nations, but to better understand and communicate in English.

Words have meaning according to their origins. English is made up of words from many sources; however, the major sources are Latin, Greek and Anglo-Saxon. You will gain a better understanding and use of the English language as you learn some basic roots from source languages.

A root word is a word that is often used by itself, in compounds with other roots, or with affixes. Once you know the meaning of the root word, you can understand the meaning of many other words that contain it.

Anglo-Saxon words are the most basic words in English and express the ideas most related to everyday life such as house, man, think, eat. They most often do not use affixes.

Here are some common Latin roots and their meanings:

<b>visum</b> – see	<b>verbum</b> – word
<b>nomen</b> – name	<b>unus</b> – one
<b>annus</b> - year	<b>magnus</b> – large or great
<b>mobile</b> - to move	

Here are some common Greek roots and their meanings:

<b>photos</b> – light	<b>Phono</b> – sound
<b>graph</b> – to write or draw	<b>tele</b> – far or distant
<b>autos</b> – self	<b>bios</b> – life
<b>ology</b> – knowledge or study	



- Draw a line to match each word to the Latin root from which it is derived.

visum	<b>nominal</b>	- in name only
verbum	<b>magnificent</b>	- great
nomen	<b>unicycle</b>	- a one-wheeled vehicle
unus	<b>verb</b>	- a word for an action or state of being
annus	<b>visual</b>	- able to be seen
magnus	<b>annual</b>	- yearly

- Write the Greek root words from which each word is made. Write the basic meaning of the words.

**Example:**

**photograph** - photos and graph                      light drawing

telephone - \_\_\_\_\_

autograph - \_\_\_\_\_

biology - \_\_\_\_\_

telegraph - \_\_\_\_\_

- Some words are a mix of both Greek and Latin roots. Write the roots and the basic meaning for each.

television - \_\_\_\_\_

automobile - \_\_\_\_\_

## Appalachian Landscapes by Artist Walt Curlee

### Read:

Let's explore two paintings set in the Appalachian Mountains by modern artist Walt Curlee.

Curlee said of his paintings:

I invite you take a stroll into my paintings, to a slower time when life was simpler. A timeless world of rolling hills, patchwork farms; where you can almost smell the fresh air and fresh cut hay and hear the sounds of nature. I strive to create an enchanting world in my folksy Regionalism style, with a nostalgic feel of good times past.

Curlee's beautiful paintings used in this lesson are oil paintings, but they are painted digitally with a digital brush and tablet.

Computers changed many aspects of modern society, including art. With digital painting, mistakes are easily fixed, changes are easily made, you don't have to wait for layers to dry, you don't have to scan the finished work, and art can look more sharp and realistic. A tablet pen



resembles a pencil, but it can be used as many types of tools: different kinds of brushes, pencils, markers, pastels, charcoals, and erasers. Digital paintings can look so much like non-digital paintings that it is hard to tell the difference between them.

### Complete the following instructions *with a parent or teacher*:

1. Take the two paintings from this lesson out of your book so you can look at them while you read this page. Set a timer for 90 seconds and observe the beauty and details of the two paintings.
2. Observe and discuss the following:
  - **Framing** is a technique used in painting and photography. Notice how one painting is framed at the bottom with blackberry bushes and the other with pumpkins. Framing can give the photo context, helping you understand the setting and subject of the image. Framing can also give focus to the subject and give a sense of depth and layer.
  - Curlee uses small details and textures, but he also focuses on overall smooth shapes, lines, swellings, and curves. In each painting, point out all the circles you see (such as in the trees), straight lines you see, and swelling curves you see.
  - The paintings are organized to draw your eyes along the lines and patterns, almost as if you were taking a journey through the painting. What different paths do your eyes want to follow in these paintings?
  - Discuss the use of perspective in the picture, noting how images are smaller the farther away they are meant to appear. Can you see a blackberry that is shown about the same size as a steamship? Can you see a flower shown larger than a cow?

Note: The paintings in this lesson are used with paid permission and are copyrighted by Walt Curlee. To see more paintings by Walt Curlee, visit <http://www.waltcurleeart.com> and click on "Art Gallery."



## Introduction to Essay Writing

### Read:

Throughout your life, for different school subjects, at college, at work, for your church organization, and in other situations, you may be required to write many different kinds of essays, papers, talks, speeches, letters, or other nonfiction writings. Learning to organize information and write well are skills that will bless your life.

### INTRODUCTORY PARAGRAPHS

First impressions are important. You do not want to start an essay by flatly stating what you are going to be writing about. Think of your first sentence as a hook that grabs your audience's attention and interest. Be creative and show your personal style.

### Eight Ways to Start an Introductory Paragraph

An introduction could include any of the following:

**1. An interesting fact or surprising statistic**

*In 2007, almost 30 million Americans participated in hiking.*

**2. A thought-provoking question**

*Would you like to improve your health, sleep better at night, and experience something beautiful?*

Note: Avoid cliché phrases such as "Did you know . . ."

**3. A short personal experience**

*Last summer my friend invited me to go hiking . . .*

**4. A short but interesting and applicable quote**

*Margaret Young said, "Climbing is as close as we can come to flying."*

**5. An attention-grabbing statement**

*If I could be anywhere in the world, I would be on the side of a mountain.*

**6. A short, interesting story**

*After his wife died, Paul Stutzma took a remarkable 2,176-mile hike in search of peace.*

**7. Historical background**

*The idea of taking a walk through the countryside for pleasure developed in the 18th century.*

**8. Vivid description**

*The 15,781-foot, snow-peaked mountain looms above as the trail dips down into the green valley.*

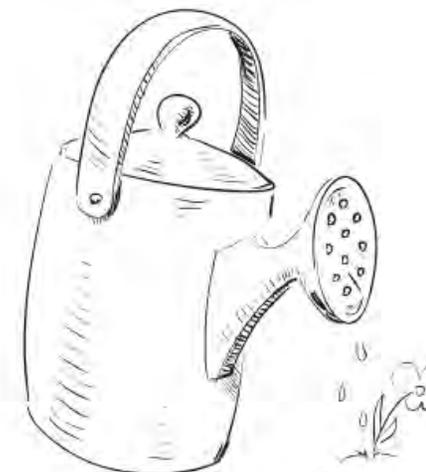
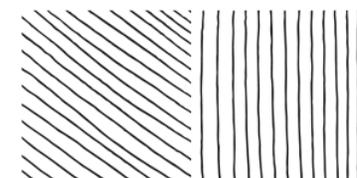
 **Writer's Notebook**

In your writer's notebook, title a page "Ways to Begin an Introductory Paragraph." Then, write the eight ways listed on this page.

**Read and complete instructions:**

The illustration of a backpack on this page has HATCHING, which is an artistic technique used to create tonal or shading effects by drawing closely spaced parallel lines. Hatching is often used in pencil sketching and pen-and-ink drawing. Anywhere you put hatching in a drawing, that area will appear darker or in shadow, and anywhere you do not will appear as a highlight.

In your sketchbook, draw the backpack and the watering can shown on this page, making sure to use hatching.



## LESSON 20

### *The Body of an Essay*

#### Read:

The body is the heart of your essay. Each paragraph in the body of your essay should be limited to one main idea that supports your thesis. However, one main idea may be explored in more than one paragraph if needed. Body paragraphs will usually follow the following format:

#### WRITING A BODY PARAGRAPH: FOUR STEPS

1. **State your topic sentence.**
2. **Give your evidence.** Evidence may be quotes, statistics, personal examples, or facts.
3. **Discuss or analyze your evidence.** Do not give evidence without analyzing or discussing it afterwards. Good analysis will answer questions. How does the evidence prove the point? Why does it matter? What are your opinions and insights about the evidence?
4. **Close your paragraph.**

#### Topic Sentence

Body paragraphs in formal essays usually include a topic sentence which defines the main idea of the paragraph. Just as a thesis statement keeps the main idea focused throughout the essay, a topic sentence helps a paragraph stay focused on the main idea of the paragraph.

Topic sentences are usually placed at the beginning of the paragraph, but sometimes a transitional sentence or two will come before a topic sentence.

A topic sentence will be more effective if it does not use exact wording from the thesis. Being more subtle and writing the topic sentence with different wording moves the essay forward one more step.

When a paragraph continues to develop the same point covered in the

previous paragraph, a new topic sentence is not needed. Sometimes the evidence in the paragraph makes the point so effectively that the topic sentence can be implied rather than stated outright.

**Fill in the blanks.** Each paragraph in the body of your essay should be limited to \_\_\_\_\_ that supports your \_\_\_\_\_.

Circle TRUE or FALSE: Topic sentences are usually placed at the beginning of a paragraph.

Circle TRUE or FALSE: When a paragraph continues to develop the same point covered in the previous paragraph, a new topic sentence is needed.

#### **Writer's Notebook**

In your writer's notebook, write the four steps to writing a body paragraph.

### *Styles of Writing*

#### Read and complete:

Writers may use many different styles to convey their messages. Read the following paragraphs, and then underline the style used in the paragraph.

**#1:** So, maybe you've realized that the way you'd write an email to a friend is different than how you'd write a scientific article—at least I hope it would be, or it may not be too fun to get emails from you! There are many different styles of writing. Style includes your word choice and the tone of your writing. What is tone? I'll tell you; it's the overall feeling and attitude you portray. The way in which you write needs to fit the audience for whom you are writing. Using big words and a formal tone to write a fun blog post would be like showing up in a tuxedo to a barbecue. Yikes! That would be awkward.

**informal but serious | informal and humorous | formal/scholarly**

**#2:** In writing, style is the way something is written, as opposed to the meaning of what is written. However, the two are very closely linked. As the package for the meaning of the text, style influences the reader's impression of the information itself. Style includes diction and tone. The main goal in considering style is to present your information in a manner appropriate for both the audience and the purpose of the writing. Consistency is vital. Switching styles can distract the reader and diminish the believability of the paper's argument. (Wheaton College, <http://www.wheaton.edu>)

**informal but serious | informal and humorous | formal/scholarly**

**#2:** When you write, pay attention to style. It's important that you don't switch between different styles in a piece of writing. You probably get the idea; it's like being serious at church or silly at a birthday party—there is a place for each. Decide what the style should be for your paper and stick with it! For example, if you are writing a serious and formal research paper about bears, don't crack a joke about bears in the middle of the paper. Also, in formal writing you don't usually use contractions; you would use "do not" instead of "don't" and so on. Informal writing tends to have shorter sentences and an easier vocabulary. A formal writing style is not necessarily better than informal writing—each serves a different purpose.

**informal but serious | informal and humorous | formal/scholarly**

### *Styles of Drawing*

#### Read and complete:

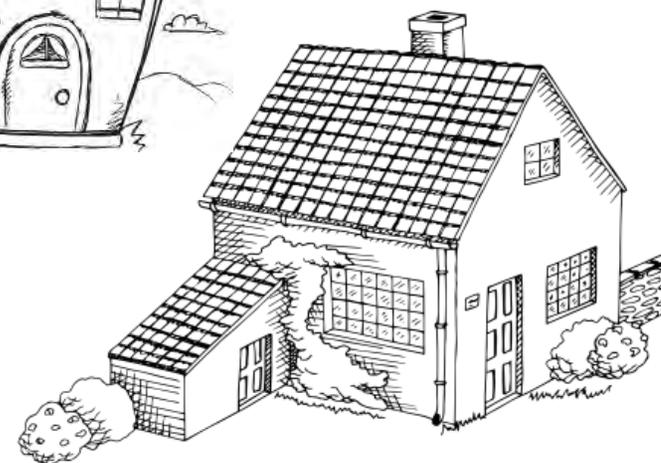
Just as we can break writing into the categories of formal or informal, we can break drawing into the categories of realistic or non-realistic.

In realistic drawing, you produce life-like drawings. In non-realistic drawing, such as cartoon drawing, the subject matter is not drawn plausibly or accurately. For example, in this non-realistic picture, the heads of the children are a lot larger than a head really is compared to the rest of the body.

Practice drawing different styles of houses by sketching the pictures of houses below. Notice how one house is less realistic than the other. For example, a door would not normally be that big compared to the rest of the house, the shape of the house is not plausible, and the windows are slanted unrealistically.



In your sketchbook, also experiment by drawing an unrealistic house and a more realistic house in your own style.



## LESSON 21

### *Benefits of Connecting With Nature*

**Read and complete:**

In upcoming lessons, you are going to complete a writing assignment on the benefits of connecting with nature. Many studies have been done on this topic, and the results are interesting and impressive.

You are also going to explore nature in art and practice drawing items in nature with different styles.

**Rather than doing your own research for your writing project on nature, the research is provided for you. Starting on page 51 of your *Course Companion*, read the section titled "Connecting with Nature." Reading this entire section will give you an overview of the subject and prepare you for your upcoming writing assignments.**

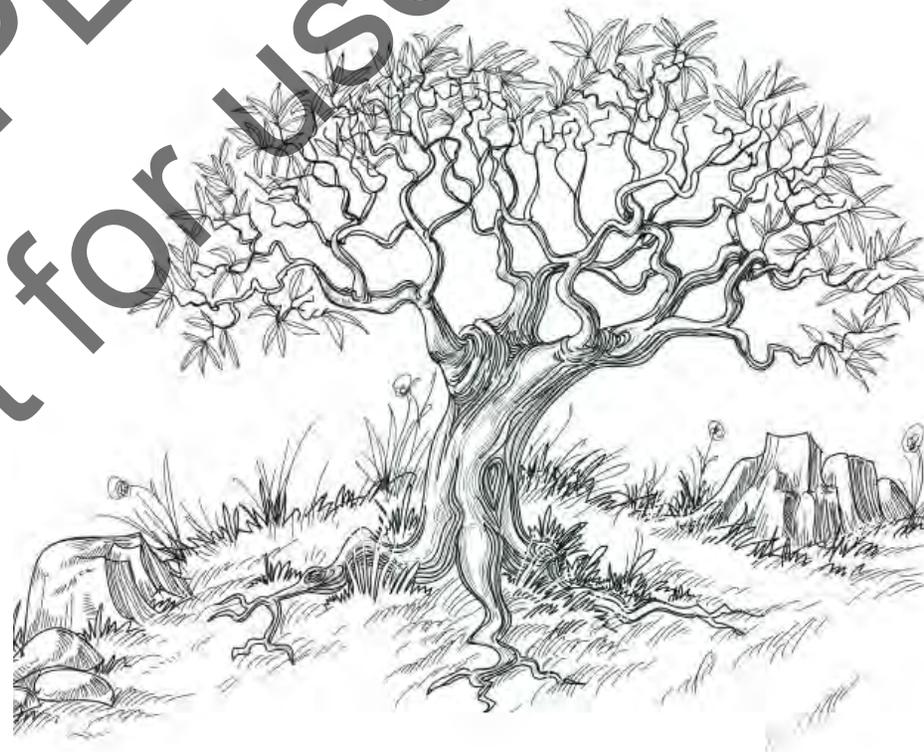
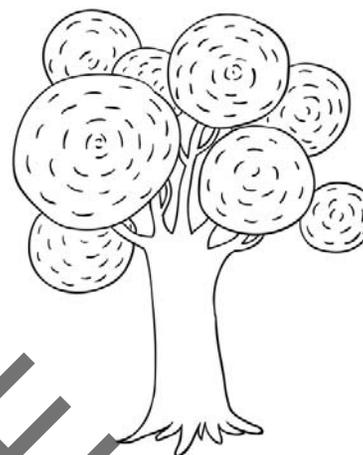
**✓ *Reading Check:* Underline the correct answers.**

1. **Just looking at beautiful pictures of nature has great benefits.**  
TRUE | FALSE
2. **Spending time in nature can boost your immune system.**  
TRUE | FALSE
3. **Studies show that students in school programs that incorporate nature perform better on tests only in the subject of science.**  
TRUE | FALSE
4. **Spending time in nature, as little as 30 minutes a day, can help you sleep better.**  
TRUE | FALSE

### *Drawing Different Styles of Trees*

**Read and complete:**

Practice different illustration styles of trees by drawing the pictures on this page. Note how realistic or unrealistic each picture is.

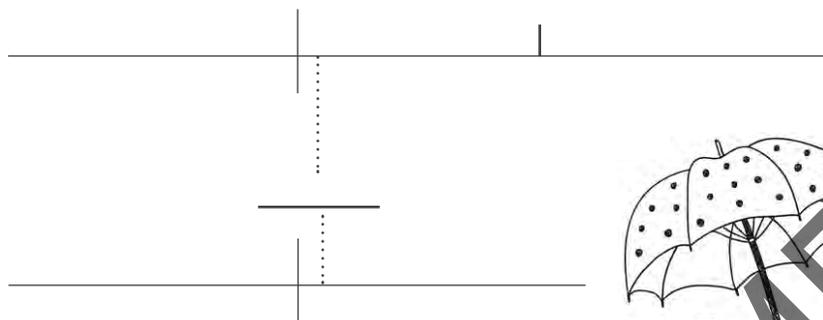


## Sentence Diagramming

- Diagram the sentences below. Add the letters AJ under adjectives and the letters AV under adverbs. This lesson focuses on Steps 7 and 12. Then, in your sketchbook, draw the line art images.

- Diagram the following sentences. Only the first line is given; you must draw the other lines.

The rain pounds my umbrella, and the wind sighs very loudly.

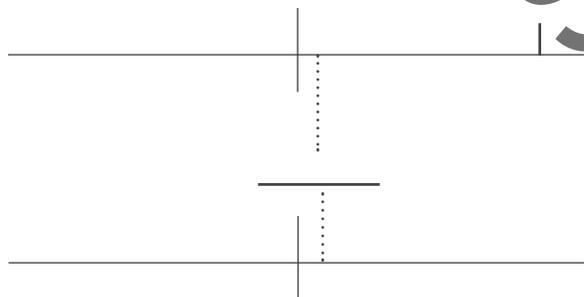


Jared climbed the tall mountain slowly, but he descended rather quickly.



The mother knitted the mittens so nicely, and I happily wore them.

You can water the plants alone, or we can work together.



*Hint: Alone in this case is an adverb because it is modifying the verb WATER.*

## Nature Essay: Part 2

### □ Read and complete:

You are now going to write about your first supporting point for your nature essay: how connecting with nature affects mood and mental health. It may be one or more paragraphs; just make sure that you stay focused on the supporting point.

1. First, write your topic sentence. Remember that a topic sentence helps a paragraph stay focused on the main idea. The topic sentence tells your audience what the paragraph will be about.
2. Next, give your evidence that supports the main idea of the paragraph. The evidence may be quotes, statistics, personal examples, or facts. Use any of the ideas, quotes, and statistics on pages 51-52 of your *Course Companion*. Then, discuss or analyze your supporting evidence—explain how it supports your thesis.
3. Finally, write a concluding sentence for the paragraph. The concluding sentence is usually a statement that summarizes or pulls together the main idea of the paragraph.

### Caspar David Friedrich and Romanticism

#### □ Read and complete:

Romanticism was a cultural movement that started in Europe but swept many parts of the world, including the United States. This period, which lasted from the end of the 1700s until the mid 1800s, affected music, literature, and art.

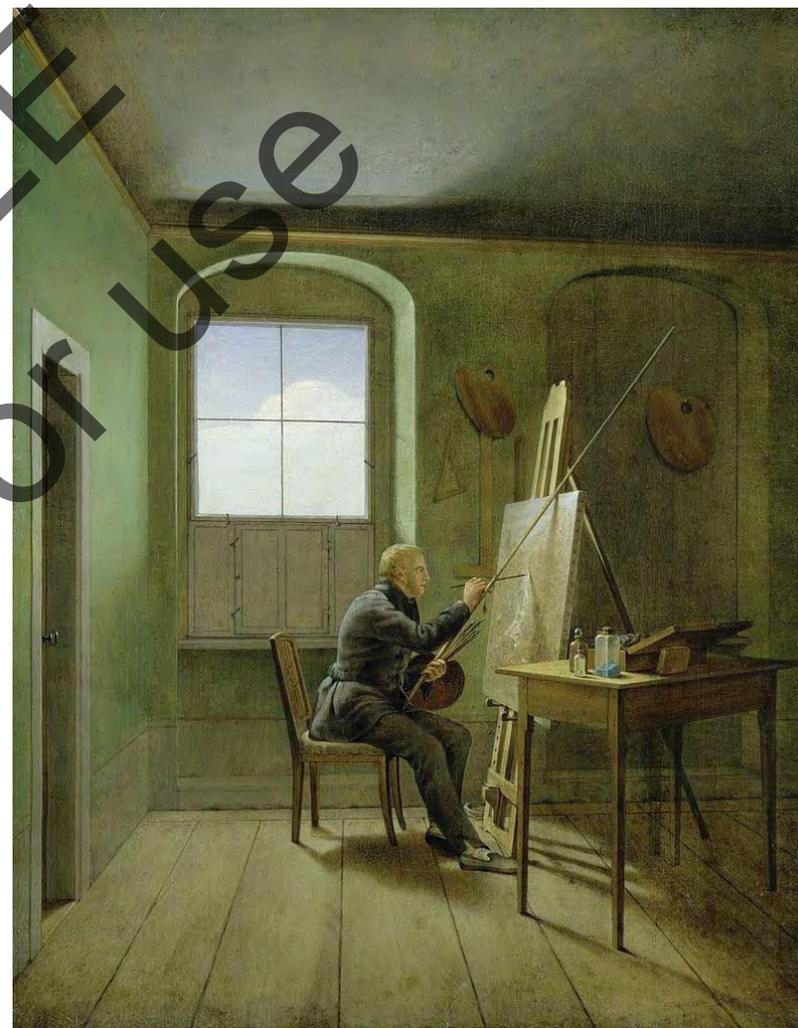
Romantic artists focused less on rules. They tried to capture the feelings, emotions, and moods associated with places and events rather than just show what things looked like. Romantic artists especially strove to inspire people with a sense of the grandeur and power of nature.

German artist Caspar David Friedrich became a key member of the Romantic Movement. Because his painting style was different, it was not accepted very well at first. Friedrich kept painting the way he felt he should. Eventually, his art did find success, and he even had paintings commissioned by the Russian royal family. When Romanticism was

replaced with more modern ideas, Friedrich's art lost its popularity. Today, however, Friedrich is recognized and appreciated again for the true master artist that he was.

Study the painting by Caspar David Friedrich included in this lesson. It is titled "Wanderer Above the Sea Fog" and is a superb example of the awe and wonder of nature that was characteristically portrayed in art of the Romantic Period.

"Caspar David Friedrich in his Studio," Georg Friedrich Kersting (1785-1847)





## LESSON 25

### *Nature Essay: Part 4*

#### Read and complete:

For your nature essay, you are now going to write your third and final supporting point: how connecting with nature affects academics. It may be one or more paragraphs; just make sure to stay focused on the supporting point.

1. First, write your topic sentence. Transition into your third supporting point using a word or phrase such as "in addition to," "If you are not already convinced that connecting with nature is important, consider . . ." or "Another reason . . ."
2. Next, give your evidence that supports the main idea of the paragraph. Use any of the ideas, quotes, and statistics on pages 51-52 of your *Course Companion*. Then, discuss or analyze your supporting evidence.
3. Finally, write a concluding sentence for the paragraph.

#### Read and complete:

Now write the conclusion to your essay.

#### TIPS FOR WRITING A SUCCESSFUL CONCLUSION

- Your closing paragraph helps the audience feel a sense of closure.
- Avoid starting your concluding paragraph with overused and boring phrases such as "In conclusion," "In closing," or "As shown in the essay."
- Do not give specific examples or additional evidence in your concluding paragraph. Those things belong in the body paragraphs.
- Keep your conclusion short. The concluding paragraph is typically shorter than the introductory paragraph.

Your essay is now finished! Share it with your parent, teacher, class, or family.

## LESSON 26

### *Draw a Landscape Using Hatching*

#### Read and complete:

Draw the landscape on this page by completing the following steps:

1. First, sketch a very faint outline of the main parts of the scene; don't include the details. Draw lightly, as you will may need to erase and redraw parts. Notice that the items farther away (such as trees and hills) are smaller than they would be if they were closer. Also, notice how ***the greater the distance of an object, the less detail is to be seen.***
2. Once you have your overall faint outline how you want it, make the lines more distinct and add in the smaller items.
3. Create a shading effect by copying the hatching and cross hatching seen in the illustration.



# LESSON 28

## Little Things

Read and complete:

Read the poem "Little by Little" on the next page. In your own words, write the message of the poem:

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

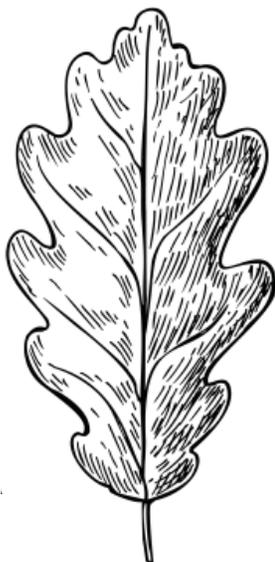
\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Draw the following line art images of an oak leaf and acorns in your sketchbook. Follow the style of "hatching" shown, which does not use exactly straight lines. Copy the poem "Little by Little" in your sketchbook next to the images you drew, or write your own poem.



Read and complete:

Steven C. Wheelright, a professor who taught at Harvard Business school, said the following:

*If we exercise faith, and are consistent and diligent in small and simple things, our lives will be filled with small daily miracles, and over time, they will be filled with many marvelous works.*

Make a list of 10 small and simple things that are important in your life that will have big results over time, such as daily prayer and expressing gratitude to God and others. Save this page; in the next lesson you will choose three of these items on which to write an informal essay.

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_
4. \_\_\_\_\_
5. \_\_\_\_\_
6. \_\_\_\_\_
7. \_\_\_\_\_
8. \_\_\_\_\_
9. \_\_\_\_\_
10. \_\_\_\_\_

## LESSON 34

### Gerund Phrases

Open your *Course Companion* to page 34 and read the section about gerund phrases. Then, complete the exercise.

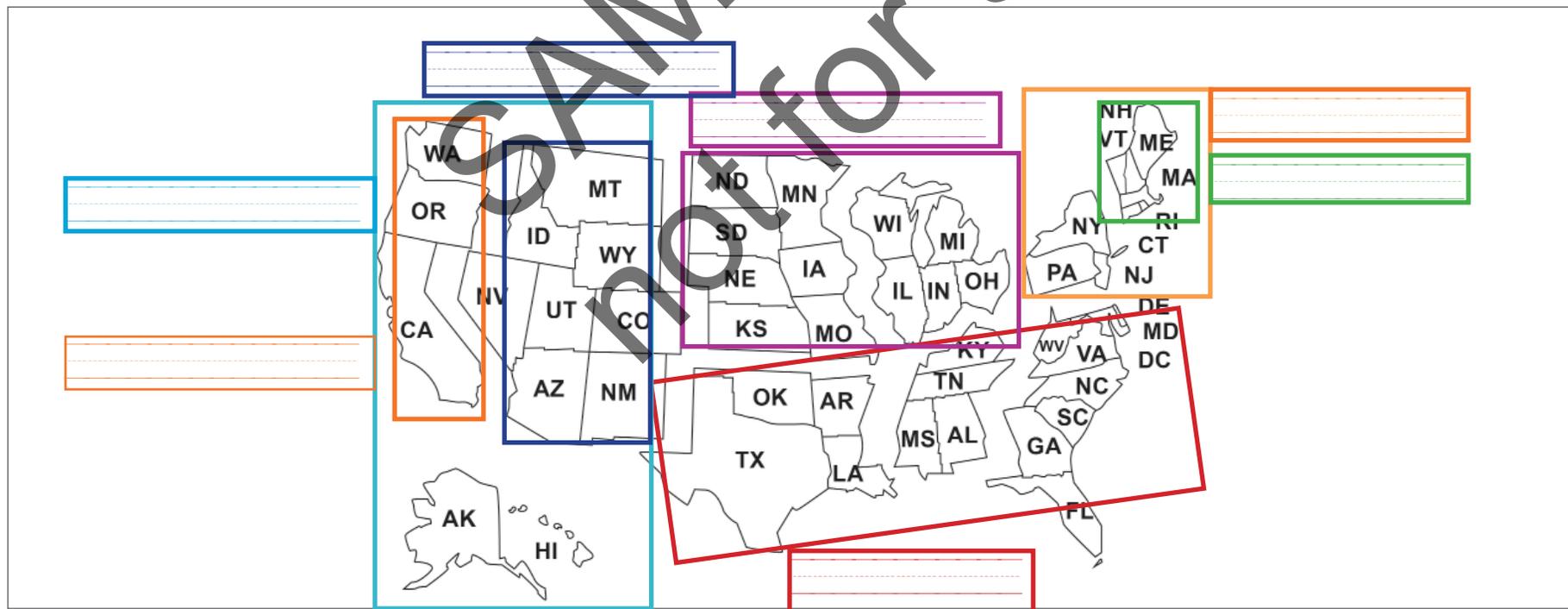
**Exercise:** Underline all the gerund phrases. Not all sentences contain a gerund phrase.

1. Baking rolls every Friday is a family tradition.
2. David is staying with us until Friday.
3. I like jogging by the river more than jogging in the forest.
4. Hiking is my favorite way to get exercise.
5. Going to Grandmother's house is always a great experience!

6. Dad takes us fishing every July.
7. My little brother spends a lot of time drawing pictures.
8. They will be arriving before lunch.
9. Listening to uplifting music always calms my mood.
10. We thoroughly enjoy Mom's cooking.
11. Lifting weights can strengthen your muscles.
12. Practicing the piano makes me a better musician.
13. Driving too fast is dangerous.

### Regions of the United States

As a review, label the different regions and sub-regions of the United States. If needed, refer to page 14 of your *Course Companion*.

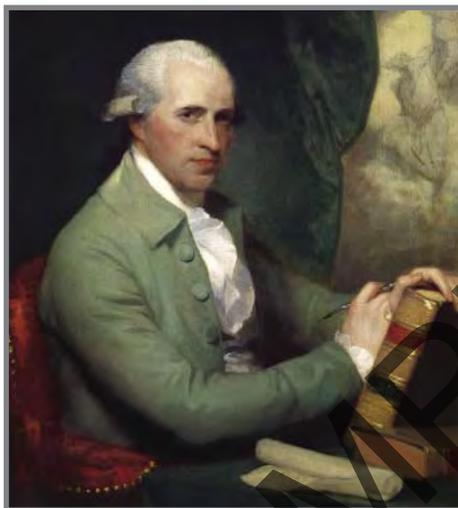


## LESSON 35

### Artist Benjamin West

Read and complete:

You have learned about Pennsylvania and the Quakers that settled there long ago. Before the Declaration of Independence was even signed, a little Quaker boy from Pennsylvania named Benjamin West, one of 10 children of an innkeeper, realized he had a love and talent for art. But Quakers did not believe in creating or even displaying art. The story of how he became known as "The Father of American Painting" and how he gained an international reputation for his art is fascinating.



Before you study some of his paintings, read the biography about his life by famous author Nathaniel Hawthorne, starting on page 55 of the *Course Companion*.

**✓ Reading Check:** Underline the correct answers.

- When Ben was an infant, what great thing did people expect Ben would do when he grew up?
  - Ben would become a preacher and would convert multitudes to the peaceful doctrines of the Quakers.
  - Ben would be a great military commander and lead a battle which would bring peace.
  - Ben would build an orphanage and help many out of poverty.
  - Ben would become a great painter.

- Ben showed he had talent in art before he was eight years old.

TRUE | FALSE

- What did Ben do to get paint brushes?
  - Ben did extra chores around the house to earn money and buy some at the market.
  - Ben helped the Indians harvest their food, and they repaid him in paint brushes.
  - Ben cut some hair off his pet cat and used it to make his own paint brushes.

- Next to Benjamin's picture of Christ healing the sick at the Royal Academy in London was his very first picture of his baby sister's smile. TRUE | FALSE

### Comma Rules 4 and 6

- Open your *Course Companion* to pages 31 and 32 and study Rules 4 and 6. Then, for each sentence below, enter any missing commas.

1	Yes we were both born on February 1 1998.
2	No school does not start on Monday August 25th.
3	In addition Dad wants to have a family reunion on July 7 2019.
4	Oh dear I cannot find the bill for October 9 2019.
5	Consequently we had to change the meeting to December 1st.
6	Yes the concert on April 29th was sold out.
7	The first page said the Civil War started on April 12 1861.
8	For example this painting was created in May 1787.
9	Additionally my father's birthday is on September 7th.
10	First let's break ground for the building on August 19 2018.
11	However the soccer game was rescheduled for Saturday April 9th.
12	Furthermore I plan to attend the opening gala on June 7 2040.



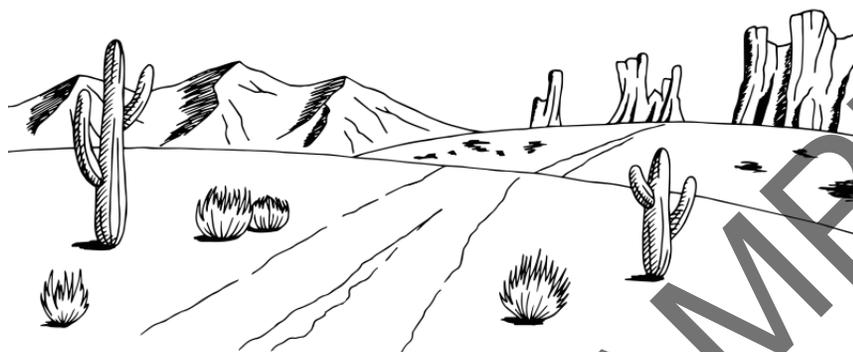


## LESSON 39

### Vanishing Point Practice

Read and complete:

Remember that as things get farther away from us, they seem smaller and closer together. The vanishing point is the point at which parallel lines receding from an observer seem to meet and disappear. In your sketch book, draw the landscape on this page, which contains a vanishing point.



### Gerund Review

As you complete the exercises below, refer to page 34 in your *Course Companion* if needed.

- Exercise:** For each sentence, determine if the underlined word is a verb or a gerund. Underline the correct answer. **Tip:** Ask if the underlined word is doing the main action—if so, it's a verb.

**ADROIT:** skilled; skillful

- Working** with dad is fun because he is an adroit woodworker.  
verb | gerund (noun)
- I love **working** with dad because he is an adroit woodworker.  
verb | gerund (noun)

- I love **watching** his adroit hands work with pottery.  
verb | gerund (noun)
- Cooking** with the adroit chef helps me improve my skills.  
verb | gerund (noun)
- Adroitly**, Karen is **carving** the piece of wood.  
verb | gerund (noun)
- The adroit artist is **painting** a stunning landscape.  
verb | gerund (noun)
- Painting** a landscape is not difficult for the adroit artist.  
verb | gerund (noun)
- The adroit writer is **trying** to finish his book by Friday.  
verb | gerund (noun)

### Effective Writing: Avoiding Wordiness and Redundancy

- Exercise:** Rewrite the wordy sentences to be more concise.

**TIP:** Remove duplicates of the same word within a sentence.

**TIP:** Look for ways to say the same thing more concisely, but be careful not to lose needed information or emphasis.

**#1:** In order to connect with God, we need to spend some meaningful time with Him if we want to connect with Him. Meaningful time with God could be things such as studying the scriptures and praying.

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#2: Because of the fact that Anna is sick and has the flu today, we are going to have to cancel our picnic. It is unfortunate that Anna has the flu today.

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## LESSON 40

### Keeping Balance

Read and complete this section *with your parent or teacher*:

What do you think when you hear the phrase "keeping balance"? Do you picture a gymnast on a balance beam or someone walking carefully across a tightrope? Those things definitely take balance. But the kind of balance we are going to talk about in this lesson is balance in our lives—specifically regarding how much and what we choose to read.

One of the overarching purposes of our lives here on the earth is to gain knowledge through experience. The time we have on this earth is a precious gift. It is important to work hard and use time wisely. But it is also important to take time for rest and wholesome enjoyment. The problem comes when things get out of balance. For example, look at this illustration:

- study
- work
- building family relationships
- service



- wholesome entertainment
- rest

We don't necessarily need equal amounts of work and rest, but we do need to make sure that we have the right balance, always giving the highest priority to what matters most in our lives and to what is going to help us learn and become a better person.

The adversary does not want us to use our time on the earth wisely. Thus, he tries to get us to waste our precious time with unimportant, silly things of no great worth. Make a list of four things that can waste your time if you are not careful:

- \_\_\_\_\_
- \_\_\_\_\_
- \_\_\_\_\_
- \_\_\_\_\_

In 1 Peter 5: 8 we read

... *be vigilant; because your adversary the devil, as a roaring lion, walketh about, seeking whom he may devour.*

To be vigilant means to be watchful and alert. We should always be on guard for ways that Satan tries to steal our time.

A wonderful way to use our time on this earth is to read books that teach and inspire. These books can also entertain, but books that do *more* than merely entertain are the most valuable.

Consider these benefits of reading worthwhile books:

- Higher grades
- Increased knowledge
- Reduced stress
- Increased vocabulary and spelling skills
- Improved analytical thinking skills
- Improved writing skills

- Improved memory
- Improved focus and concentration
- Increased likelihood of being successful in life
- Improved compassion and empathy for others
- More interesting personality
- Greater interest in learning
- Improved creativity
- Stronger moral character

Author Vaughn J. Featherstone wrote, “Books transport us vicariously to every conceivable corner of this abundant creation of God’s that we call earth. They give us opportunities to probe the minds of the greatest thinkers in all of history . . .” (*Commitment*, pg 51)



Featherstone also said, “Commit now to read uplifting literature and great books every day while always reading the scriptures on a daily basis . . . I find this is generally true among truly educated people. They have learned more from the great books they have read than from their formal education.” (*Commitment*, pg 52) Thomas Jefferson and Abraham Lincoln are great examples of this.

- Discuss with your parent or teacher how you think people could learn more from the great books they have read than from their formal education.
- Read this section **with your parent or teacher**:

In addition to choosing to read worthwhile books, it is important to make the reading of scriptures a priority and to have a balance between the genres of books that you read. In this course, you will read several different genres of literature: fiction, nonfiction, poetry, and biography.

The next book you read for this course, *Mary Jones and Her Bible*, is a fictionalized biography. A **nonfiction biography** is an account of a person’s life that is true in every detail and contains actual statements from the subject when dialogue is used. In a **fictionalized biography**, the

author uses her imagination to invent dialogue and description based on the facts she has researched about the subject.

Both nonfiction and fictionalized biographies can be powerful teachers, as this quote explains:

“Smart people read biographies . . . Look at their libraries and you’ll see one biography and memoir and autobiography after another. Of course, they read other things—it’s called being well rounded—but biographies are usually the core. There’s a reason—it’s some of the most actionable and educational reading you can do . . . Of course, a powerful biography—or autobiography—always has a moral. Whether it’s a rise and fall story, a story of redemption, a story of power corrupting, a story of love—every biography of a man or a woman teaches the reader. It teaches us to be like the subject or often, to be nothing like the subject.” (Ryan Holiday, “25 Recommendations For Life Changing Biographies”)

### Affect/Effect

The word “affect” is used as a **verb**. (Think of A for ACTION). The word “effect” is used as a **noun**.

- Underline the correct word choice for each sentence.
1. The test score had a big (effect | affect) on her grade.
  2. What was the (effect | affect) of his presentation?
  3. How did the flood (effect | affect) you?
  4. Prayer has a powerful (effect | affect) on my life.
  5. That movie has so many special (effects | affects).
  6. Everything you do has an (effect | affect) on her.
  7. When does that regulation go into (effect | affect)?
  8. Did all that hail (effect | affect) your garden?
  9. What positive (effect | affect) have you seen from your exercise program?

## LESSON 42

### *Mary Jones and Her Bible: Chapter 1*

- Open to page 100 of your *Course Companion* titled "Challenging Words Practice #2." Read the circled words on that page to your parent or teacher.
  - In the *Level 7 Favorite Classics Reader*, read Chapter 1 of *Mary Jones and Her Bible*.
  - ✓ Reading Check:** Underline the correct answers.
1. **Many children in Mary's village attend church with their parents.**  
TRUE | FALSE
  2. **What is young Mary's attitude about church in this chapter?**
    - A. Mary loves church and hangs on every word.
    - B. Mary does not understand the preacher and is discouraged.
    - C. Mary is bored, but she is reverent.

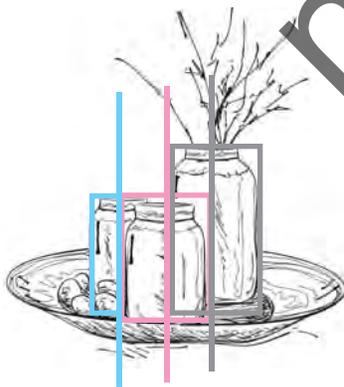


### *Symmetrical Balance in Drawing*

- Read and complete:

Symmetrical balance has elements that are given equal "weight" in relationship to an imaginary line in the middle of a drawing. Draw the image on this page by following these steps.

1. Very lightly draw boxes where the jars go.
2. Very lightly draw a line in the middle of each box.
3. Draw the jars.



## LESSON 43

### *Sentence Diagramming*



- Go to [www.jennyphillips.com/Level7](http://www.jennyphillips.com/Level7) and watch the video titled "Diagramming Prepositional Phrases." This video will guide you through practice with diagramming prepositional phrases that modify other prepositional phrases. Follow the instructions and complete the exercises within the video.

## LESSON 47

### Proverbs and Maxims

Read:

Proverbs and maxims are very similar to each other. Both are **short statements with highly condensed messages that provide guidance.**

Maxims usually express a general truth, principle, or rule of conduct. Benjamin Franklin was well known for his sensible maxims, such as these: "Well done is better than well said." And, "He that sows thorns, should not go barefoot." (*Poor Richard's Almanac*)

Proverbs usually have bold imagery and a common fact or experience, such as these from the Bible:

Where there is no vision, the people perish. (Proverbs 29:18)

Train up a child in the way he should go: and when he is old he will not depart from it. (Proverbs 22:6)

Chapter 5 of *Mary Jones and her Bible* contains a insightful proverb: "If there is a will there is a way."

 **Notebook**

In your notebook, write the definitions of proverbs and maxims (in green letters above). Then, write the Biblical proverb below and draw the tower on this page next to it, or draw one from your imagination.

The name of the Lord is a strong tower: the righteous runneth into it (Proverbs 18:10)

 **Notebook**

Write two proverbs of your own creation.



### Comma Splices and Run-On Sentences

- Underline all the sentences that contain comma splices and run-on sentences in the following paragraph. Write a "C" above the underlined sentence if it is a comma splice. Write an "R" above the underlined sentence if it is a run-on sentence. Refer to pages 33 and 41 in the *Course Companion* if needed.

The street was empty, everyone was at home asleep. I picked up my pace and the wind whistled through the trees. I still had miles to go and hills to climb until I would reach the cabin. The stars were bright, they were brighter than I had ever seen. The moon was full, and I was grateful for the light it provided. Eventually, I had to leave the road and start walking on a dirt trail through the forest. The trees blocked the light of the moon, I could not see the path clearly. I suddenly smacked into a tree limb, and I fell down with a thud. I got up and brushed the dirt off me. But then I heard a noise behind me and I began to run. The trail to the cabin seemed longer than ever, and it seemed steeper than ever. Finally, I saw the lights of the cabin ahead of me and I breathed a deep sigh. Within minutes I had reached the cabin and had gone inside.

- On a separate sheet of paper, diagram the sentences below. Check your answers in the answer key.
1. The flowers on the windowsill are so lovely.
  2. Below the old bridge by the hill, a group of swans floated peacefully.
  3. The wind banged on the windows and whistled through the trees.
  4. A beautiful bird is building a clever nest in the old apple tree.

## LESSON 49

### Note Taking Review

Read:

#### NOTE TAKING TIPS

- Listen carefully; don't let your mind wander or you may miss important information.
  - Write down only important points, using short phrases or key words; you don't need to use full sentences, and you shouldn't try to write down exact wording unless it is a specific quote or phrase that is very important.
  - Look for cues from your instructor about what is important, such as what he or she writes on the board or the key points listed on a multimedia presentation. Also look for what the instructor emphasizes or what he or she repeats.
  - Use pen (which is easier to read than pencil) and write neatly enough to understand your notes.
-  In order to practice listening and taking notes, watch the video presentation titled "Mary Jones and Her Bible," in which Jenny Phillips discusses the book *Mary Jones and Her Bible* as well as information about Bible Societies. A link to this video can be found on [www.jennyphillips.com/level7](http://www.jennyphillips.com/level7).
- Title a blank sheet of lined paper, and, as you watch the video, take notes. You will use these notes to take a quiz.
- Once you have watched the video, have your parent or teacher administer the "Mary Jones and Her Bible Quiz" on page 122 of your *Course Companion*. You may use your notes from the video while taking the quiz.

If you miss more than three questions on the quiz, watch the video again, take better notes, and then take the quiz again.

## LESSON 50

### Effective Writing: Avoiding Wordiness and Redundancy

**Exercise:** Rewrite the wordy sentences to be more concise.

**Note:** Sometimes redundancy can be a good thing. For example, redundancy can help with emphasis. However, if information does not need to be emphasized, redundancy is not needed.

*TIP:* Remove duplicates of the same word within a sentence.

*TIP:* Look for ways to say the same thing more concisely, but be careful not to lose needed information or emphasis.

**#1:** The teachers will meet every day, and in this daily meeting they will discuss ways in which they can more effectively motivate their students to read more often.

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**#2:** As an added bonus, all the employees received a \$100 bonus due to the fact that all the employees had worked so hard at their job.

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## LESSON 55

### *Fictionalized Biography Project: Part 4*

Complete the instructions.

In preparation for writing your fictionalized biographical story, read Part 3 of "Research for Fictionalized Biographical Story of Abraham Lincoln," starting on page 64 of your *Course Companion*. Take good notes, continuing to categorize information.

### *Greek Root—CHRON/ Advanced Alphabetical Order*

Read and complete:

The Greek root CHRON means time. Read the following words (which contain the Greek root CHRON) and their definitions.

**Chronicle:** a record of events in order of time

**Chronicler:** a historian; as, a chronicler of events

**Synchronize:** to cause to happen at the same time

**Chronological:** arranged in order of time of occurrence

**Chronic:** continuing for a long time; as, a chronic invalid

Write the five words above with their definitions *in alphabetical order*.

WORD:

DEFINITION:

WORD:

DEFINITION:

WORD:

DEFINITION:

WORD:

DEFINITION:

WORD:

DEFINITION:

Fill in the blanks with one of the words containing the root CHRON.

1. This biography is a full \_\_\_\_\_ of the life of James Madison.
2. I read the old magazines in \_\_\_\_\_ order.
3. His \_\_\_\_\_ disease has no cure.
4. We hired a professional \_\_\_\_\_ to compile ten generations of our family history.
5. In order to perfectly \_\_\_\_\_ their movements, the swimmers rehearsed daily.

## LESSON 56

### *Fictionalized Biography Project: Part 5 / Prewriting*

#### Complete the instructions.

Now that you have taken all your notes for your fictionalized biography writing project, you are ready to start generating ideas for your story. You already know the basic plot: Abraham Lincoln (when he was a young boy) gave a fish to a soldier because he had been taught by his mother that soldiers have hard lives and should always be treated kindly. Since this is a fictionalized story, you will add in details of your own imagination that are based on facts you have researched.

First, decide the events you are going to create for the story and in what order. Do you start with a discussion between Abraham and his mother about soldiers over breakfast? Do you start when Abraham is fishing? Do you start with Abraham waking up on the morning he is going to give the fish to the soldier? Does he do chores?

To help decide which events or scenes to create for your story, you will do some prewriting. Prewriting is the first stage of the writing process. During prewriting you explore ideas of what to write. Following are some of the most common prewriting techniques.

#### FREEWRTING

When using the freewriting technique, write down everything about your topic that comes to mind. Full sentences and organization are not required. You may find it effective to set a timer for five or ten minutes while you free write on a subject.

#### BRAINSTORMING

At the top of a page, write your topic to help you focus. Then list as many ideas as you can about your topic. Brainstorming usually looks more like a list, and freewriting usually looks more like unorganized paragraphs.

#### DISCUSSION

Discussing your topic with friends, classmates, or family is a great way to explore a topic. Write down the ideas that you discover.

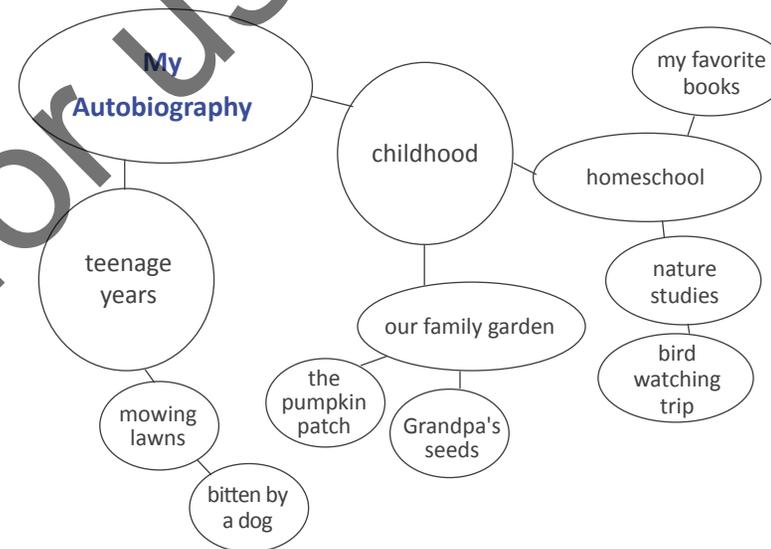
#### LISTING

Generate lists of issues, phrases, and/or sentences about your topic.

#### CLUSTERING AND MAPPING

Draw a circle on a sheet of paper. Write a word or phrase that is key to your topic in the circle. Draw a line from that circle and, at the end of that line, draw another circle in which you write another short phrase or thought that is connected to the first thought. Similar thoughts or ideas branch off from the same circle in other directions. Continue creating new strands and expanding your cluster. Do not think too much—just keep writing.

EXAMPLE CLUSTER



#### Notebook

In your notebook, list the five prewriting techniques on this page with a short description of each.

## LESSON 59

### *Fictionalized Biography Project: Outline*

- Using all your notes and prewriting ideas, create a brief outline for your story about Abraham Lincoln. Your outline does not need to be detailed, but it should list the main scenes of your story in order. Remember that as you write, your story may be different from your original outline—sometimes when you really dig into the writing, you realize you want to go in a different direction than you planned. It is always good to start with an outline, but if things need to change as you write, you can make a revised outline.

-  **Notebook**

In your notebook, write the quote below by author Eloise Jarvis McGraw (author of *The Golden Goblet* and other books included on The Good & Beautiful Book List).

"I would no more set out to write a book—or even a short story—without an outline than I would set out to cross the Atlantic in an open boat without a compass." ~ Eloise Jarvis McGraw (*Techniques of Fiction Writing*)

## LESSON 60

### *Welsh Sculptor: Goscombe John Part 2*

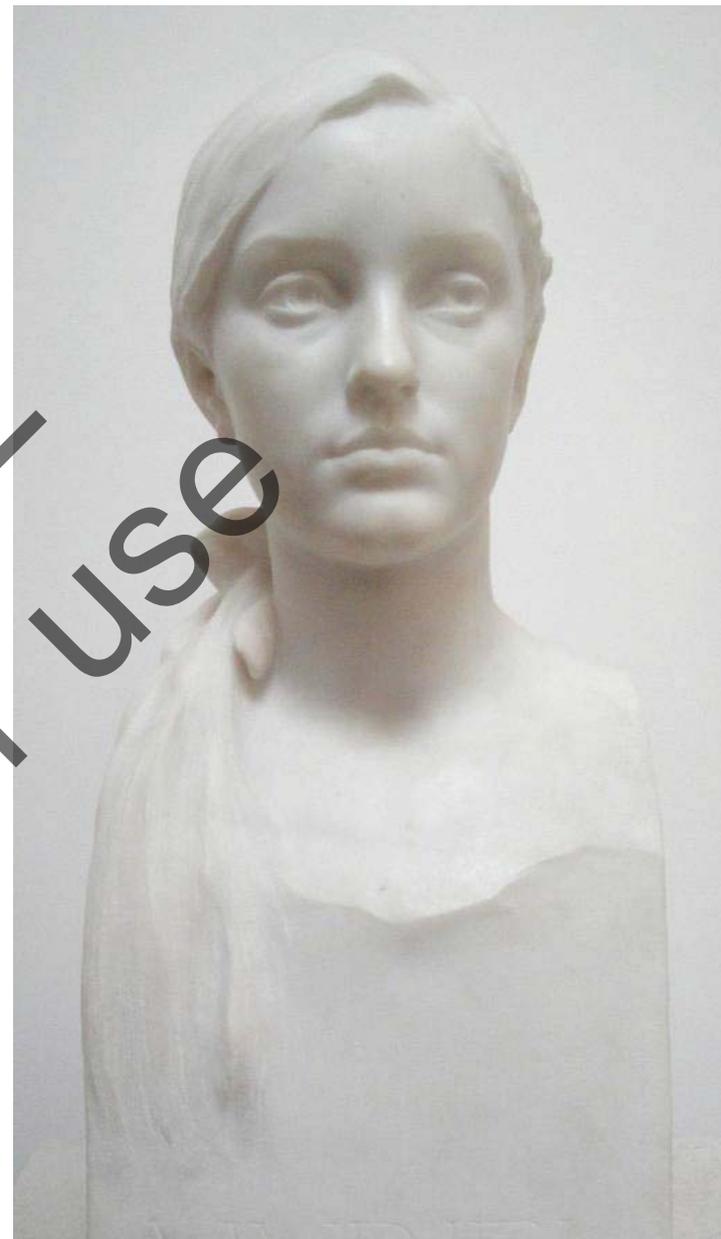
- **Read:**

God gave us so many resources on this earth with which to create. Goscombe John (shown on this page in his studio), used several of these resources to create sculptures: bronze, marble, limestone, clay, plaster, and stone. Two of Goscombe's sculptures, shown on the next page, are of his beloved only daughter, Muriel. In the first sculpture, made of bronze, Muriel is four years old. In the second sculpture, made of marble, Muriel is thirteen years old. Study these two sculptures.



### *Fictionalized Biography Project: Begin Writing*

- Using all your notes, prewriting ideas, and outline, begin writing your fictionalized biography about Abraham Lincoln. Write for at least 25 minutes. **You should type your story.**



SAMPLE  
not for use

**Complete:**

In the fictionalized biographical story you just wrote about Abraham Lincoln, complete the following:

- Add at least two carefully chosen adjectives to your description.
- Add at least two carefully chosen adverbs to your description.
- Change at least two verbs to verbs that are stronger.

*For example, instead of RAN, you could use FLEW, SKIPPED, SPRINTED, SHOT, RACED, RUSHED, HASTENED, etc.*

- Change at least two phrases or sentences to SHOW instead of TELL the description.

*For example, instead of, "David was taller than the boy," you could say, "David towered over the boy." Or, instead of, "The tree caught fire," you could say, "The tree burst into flames." Or, instead of saying, "It was raining a lot," you could say, "Rain pounded on the roof."*

- Add at least one simile.
- Add at least one use of personification.

## LESSON 65

### *Family & Literature*

- Read and discuss the following information *with your parent or teacher*.**

Classic books for children written in the 1800s and early 1900s almost always include positive adult family members who play a major role in the story.

#### **Heidi (1880)**

Heidi's grandfather, Clara's father and grandmother, and Peter's mother and grandmother are all main characters who display kindness, goodness, and service. Strong and happy family ties are a main theme.

#### **Little Men (1871)**

Mother and Father Bhaer are two of the main characters, and the entire book is about how they raise a group of boys with patience, love, and service. Strong and happy families are a main theme.

#### **Hans Brinker (1865)**

Hans' mother and father are main characters in the story, and the children show great love and sympathy toward their parents.

#### **Swiss Family Robinson (1812)**

The story is told from the perspective of the father, and the entire story is about a family working together with patience and love. Strong and happy families are a main theme.

#### **Anne of Green Gables (1908)**

Anne's adoptive parents are major, positive characters in the story. Happy families are a main theme.

Compare the above examples to the following two books from the New York Times Notable Children's Books for 2013 list.

#### **Flora and Ulysess (2013)**

No adult family members are a positive part of the book. No strong or happy families are displayed. Characters are shown behaving disrespectfully to parents in ways that make it seem humorous. The main character's family is dysfunctional.

#### **Better Nate Than Ever (2013)**

No adult family members are a positive part of the book. No strong or happy families are displayed. Characters are shown behaving disrespectfully to parents in ways that make it seem humorous. The main character's parents have problems with alcohol and are morally unfaithful to each other. The main character shows interest in being gay.

There is a growing trend in literature to present parents as absent and uninvolved, to display families as dysfunctional and unhappy, and to create child characters whom act disrespectfully to parents.

According to Nielsen BookScan, which tracks roughly 80% of print sales, the highest selling book in 2013 in the United States was *Diary of a Wimpy Kid: Hard Luck*, selling an astonishing 1.8 million copies. The first paragraph of the book begins with the main character, a young boy, making fun of family, talking about how life will be so much better when he grows up and only has to see his family on holidays.

Compare that attitude about family to the attitude about family displayed in these sentences from the first chapter of *Toni the Woodcarver* by Johanna Spyri, which you are about to read:

In his home he had a young wife and a little boy who was a joy to both of them.

Toni was never so happy as when he was at home in the stone hut with his little boy on his knee.

The little boy grew strong and healthy, and with his merry ways delighted his father's heart when he was at home.

Toni jumped for joy and ran three times around his mother, then he seized her hand and shouted once more, "Now we are going for Father!"

Little Toni, deeply moved in his heart by his mother's weeping and earnest prayer, kept his hands folded and wept softly, too.

He was his mother's only joy, and she was able to take delight in him, for he was obedient and willing to do everything she desired.

He had no greater wish than to see his mother happy and contented. His greatest pleasure was, when Sunday came and she was resting from all work, to sit with her on the little wooden bench in front of the house and listen as she told him about his father, and talk with her about all kinds of things.

There is a stark contrast between the messages in the two books. In *Diary of a Wimpy Kid*, in just the first three sentences, family is viewed as something negative, dysfunctional, and not enjoyable. In the rest of the book, family members are viewed as being bothersome, annoying, contentious, and incompetent. In *Toni the Woodcarver*, family is viewed in exactly the opposite way: desirable, joyful, unified, loving, and helpful.

*Dork Diaries*, a popular book series for middle schoolers that has sold over 10 million copies, starts out with the main character disrespectfully mocking her mother in a way portrayed as humorous.

Families are not perfect, and sometimes there are hard situations in families, but mocking family relationships and making it seem like it is normal, cool, and funny to view family relationships negatively and as bothersome is not lovely or praiseworthy.

Books for youth that blatantly and subtly mock family relationships were virtually non-existent in the 1800s and early 1900s, but now, disdain for family is more common in literature than respect for families. This is part of Satan's attack on the family, which is the center of our Heavenly Father's plan. You should not only avoid books that mock parents and undermine the sacred family unit, but you should seek out books that support strong and close families or that show characters working through difficult family situations in Christ-like, respectful ways.

### *Toni the Woodcarver: Chapter 1*

- In the *Level 7 Favorite Classics Reader*, read Chapter 1 of *Toni the Woodcarver*. As you read, note the underlying messages about family relationships. Also note the images and feelings the chapter evokes in your mind and heart about nature, hard work, perseverance, and faith.

## LESSON 66

### *Capitalization: Family Relationships*

- Open the *Course Companion* to page 25 (Capitalization Rules 5-7) and study Rule 5. Then, complete the following exercises:

**Exercise 1:** For each sentence, underline the correct word choice.

1. Today, Grandmother | grandmother read to me.
2. I love Grandmother's | grandmother's cookies.
3. To be a successful Grandmother | grandmother, you need the Lord's help.
4. Jamie's Grandmother | grandmother grows flowers.
5. Is that your Grandmother | grandmother?
6. I want to be like Grandmother | grandmother one day.
7. This morning, Grandmother | grandmother and I did a science experiment.
8. Wendy's Grandmother | grandmother is particularly generous.
9. I want Grandmother | grandmother to know she is appreciated.

**Exercise 2:** Draw three lines under letters that should be capitalized.

**PLACATE:** to make someone less angry; to calm and appease

1. Even though we paid for the damage, uncle Fred refused to be placated.
2. My dad did his best to placate our angry neighbor.
3. Apologizing sincerely really helped to placate mother.
4. We went to extensive efforts to placate grandpa Joe.
5. I've realized that my mother is easily placated because she has a kind heart.
6. I'm amazed how dad can easily placate upset babies.
7. Yesterday, aunt Helen tried to placate her angry employees.

### *Comma Rules 6 and 7*

- Study Comma Rules 6 and 7 on page 32 of the *Course Companion*. Then, circle the correctly punctuated sentence in each pair of sentences.

- A. Heather, please come set the table.  
B. Heather please come set the table.

- A. However, we are not finished yet.  
B. However we are not finished yet.

- A. For example I do not even speak Spanish.  
B. For example, I do not even speak Spanish.

- A. Yes, you may have a piece of cake.  
B. Yes you may have a piece of cake.

- A. I hope Hyatt that you will enjoy this book.  
B. I hope, Hyatt, that you will enjoy this book.

- A. Will you help me wash the dishes, Paisley?  
B. Will you help me wash the dishes Paisley?

- A. No, we did not see the bird's nest.  
B. No we did not see the bird's nest.

- A. I hope Richard will enjoy the class.  
B. I hope, Richard, will enjoy the class.

- A. Sure, I would love to help you plant the flowers.  
B. Sure I would love to help you plant the flowers.

- A. Give this to, David, please.  
B. Give this to David please.

### *Toni the Woodcarver: Chapter 2*

- In the *Level 7 Favorite Classics Reader*, read Chapter 2 of *Toni the Woodcarver*.

## LESSON 77

### *Effective Writing: Avoiding Wordiness and Redundancy*

- Exercise:** Rewrite the wordy sentences to be more concise.

*TIP:* The words **JUST** and **REALLY** can often be eliminated.

#### WHEN TO LEAVE OUT THE WORD "THAT"

The word "that" may often be omitted from a sentence if doing so helps the sentence flow better or make more sense. Reading the sentence aloud often helps the writer decide if the word "that" is helpful or unnecessary.

I just really can't remember what time that I said to them that I would come.

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The book that I just finished reading was a book that I really enjoyed!

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I just think that you would really like the book that Molly gave me.

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I just really hope that my friend, whose name is Kevin, doesn't think that perhaps I have been quite glum lately.

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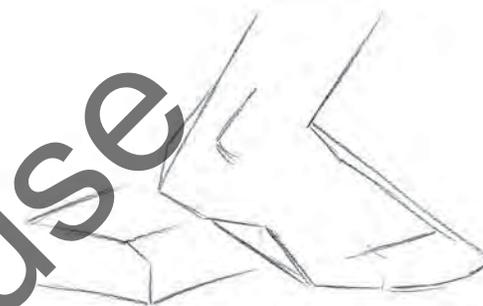
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### *Drawing Feet*

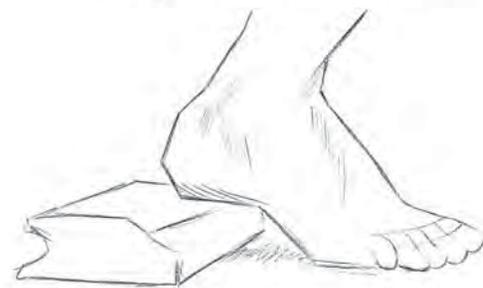
- Read and complete:**

In your sketch book, draw the illustration below by following the steps shown.

Step 1



Step 2



Step 3



## LESSON 78

### *Introduction to Edgar Guest*

- Read the biography of poet Edgar Guest that starts on page 70 of your *Course Companion*.
  - Reading Check:** Underline the correct answers.
1. **Families were endeared to and entertained by Eddie Guest's column mainly because of his**
    - A. humility, humor, and love
    - B. comedic suspense
    - C. quick pace and catchy words
  2. **Edgar Guest was known as a self-made man. His success came because of his belief that no one but yourself can help you get anywhere.** TRUE | FALSE
  3. **What happened to Eddie and Nellie when they lost their first child to sickness?**
    - A. Sorrow spilled into their marriage and tore them apart.
    - B. They decided not to have anymore children.
    - C. The trial strengthened their marriage.
  4. **Eddie's poetry encouraged others to look beyond stress and to dream of and work for a better world by**
    - A. depicting fame and riches earned by hard work.
    - B. supporting morals and appreciating family and home.
    - C. taking his readers away to magical and mystical worlds.

## LESSON 79

### *The Power of Good Friendships*

- Read:**  
In upcoming lessons you are going to complete an essay on the importance of good friendships. As you work on this essay, you are going to study poems by Edgar Guest about friendship, practice drawing people, and examine art that depicts friendships.  
  
As you go about these lessons, keep in mind that in our world today it can be very hard to find good friends who hold your same values. Although good friendships are important, sometimes you may find yourselves without good friends during certain seasons of your life. If that is the case, remember that it is better to have no friends than to have friends that influence you negatively. Remember that you always have a friend in the Savior Jesus Christ. He is aware of you and your need for friends. If you press forward in faith and pray for opportunities for good, righteous friends, God will answer your prayers, according to His wisdom and timing.
  - Starting on page 68 of your *Course Companion*, read the section titled "The Importance of Good Friendships." Reading this entire section will give you an overview of the subject and prepare you for your upcoming writing assignment.
  - Reading Check:** Underline the correct answers without rereading the material, relying instead on your memory of what you read.
1. **The section included quotes about friendships within families.**  
TRUE | FALSE
  2. **The section included a story about someone who had a bad friend.**  
TRUE | FALSE
  3. **The section included several quotes about not lending money to friends.**  
TRUE | FALSE

## LESSON 81

*Friendship Essay* Complete:

Write the opening for your essay about friendship. **You will type this essay** so that you can more easily complete revisions and edits. Your style may be formal or informal—it's up to you.

To start the opening paragraph, use one of the "Eight Ways to Start an Opening Paragraph" that you wrote in your writer's notebook. Then, transition to your thesis statement, which should come at or near the end of the opening paragraph(s) and explain the main idea or purpose of your essay—the power and importance of friendship.

Use at least three quotes in this essay and cite them using in-text citation. Refer to page 28 in your *Course Companion* for guidelines on in-text citations. You may use any of the quotes on pages 68-69 of your *Course Companion* for this essay.

*Drawing Hair* In your sketchbook, practice drawing hair, copying at least three of the illustrations below.

## LESSON 82

*Can/May* Read the sentences below and underline the correct word choice for each sentence. Refer to page 44 in your *Course Companion* if needed.

1. You (can | may) have another slice of cake.
2. I (can | may) finish reading the book tonight.
3. (Can | May) I ask you a few questions?
4. You (can | may) use my camera today.
5. I (can | may) recite the entire poem from memory.
6. The kittens (can | may) sleep in my room tonight.

*Friendship Essay: Part 3* Read and complete:

You are now going to write about your first supporting point for your friendship essay. It may be one or more paragraphs; just make sure that you stay focused on the supporting point.

1. First, write your topic sentence. Remember that a topic sentence helps a paragraph stay focused on the main idea.
2. Next, give your evidence that supports the main idea of the paragraph. The evidence may be quotes, statistics, personal examples, or facts. You may use any of the quotes on pages 68-69 of your *Course Companion*. Refer to page 28 in your *Course Companion* for guidelines on in-text citations.
3. Finally, write a concluding sentence for the paragraph. The concluding sentence is usually a statement that summarizes or pulls together the main idea of the paragraph. The closing sentence should not introduce another subject or idea that is not covered in the paragraph.

# LESSON 83

## Friendship Essay

Read and complete:

Write about your second supporting point for your friendship essay. It may be one or more paragraphs; just make sure that you stay focused on the supporting point. You may use any of the quotes on pages 68-69 of your *Course Companion*. Refer to page 28 in your *Course Companion* for guidelines on in-text citations.

## Winslow Homer Paintings

Read and complete:

You recently read poems about friendship by Edgar Guest. Now you are going to study paintings about friendship by artist Winslow Homer. Homer was an

American artist who was born in Massachusetts. In which sub-region of the United States is Massachusetts? \_\_\_\_\_.

Homer did not have an opportunity for a lot of training in art, so he was mainly self-taught. His mother tried to save funds for him to study art in Europe, but instead, he went to the front lines of the American Civil War and sketched camp life and battle scenes. After the war, Homer chose to paint mainly childhood and family subjects, turning to the simple things of life. He lived in New York for many years. In which region is New York? \_\_\_\_\_.

At age 46, Homer and his family moved to Maine and lived just seventy-five feet from the ocean. In which region is Maine? \_\_\_\_\_.

## Regions of the United States

As a review, label the different regions and sub-regions of the United States. If needed, refer to page 14 of your *Course Companion*.

□ Read and complete:

This painting of a father, his son, and his friends is one of Winslow Homer's most-loved paintings. Set a timer for 60 seconds and study the painting, noting colors, shades, and shadows. Also note feelings of unity the artist depicted as the boys in the painting spend time together.

Winslow Homer (1836-1910)



□ Read and complete:

This painting by Winslow Homer not only gives us a look at early rural America, but it shows the comradery of boys. Comradery is the spirit of friendship in a group. Set a timer for 60 seconds and study the painting, noting the framing technique used, the use of perspective, the use of texture, and the small details.

Winslow Homer (1836-1910)



## LESSON 84

### *Friendship Essay: Part 4*

**Read and complete:**

Write about your third supporting point for your friendship essay. It may be one or more paragraphs; just make sure that you stay focused on the supporting point. You may use any of the quotes on pages 68-69 of your *Course Companion*. Refer to page 28 in your *Course Companion* for guidelines on in-text citations.

Then, write the conclusion for your essay.

Give the essay to your parent or teacher and ask him or her to fill out the Essay Feedback Page (on the next page). You will use this feedback page in the next lesson. Don't worry! It won't be as painful as it sounds.

### *Drawing Feet*

**Read and complete:**

In your sketch book, draw the illustration below by following the steps shown.

**Step 1**



**Step 2**



## LESSON 85

### *Comma Rules 6 and 7*

- Study Comma Rules 6 and 7 on page 32 of your *Course Companion*. Then, cross out sentences below that are not punctuated correctly.**

1	Yes, I cleaned my room this morning.
2	No I did not know you wanted me to come.
3	Becca would you like another piece of pie?
4	Nevertheless, you may still go with us.
5	David please sit down.
6	For example, I scream loudly whenever I see spiders.
7	When you are done Sam please put your test on my desk.
8	I hope, Alex, sleeps well tonight.
9	What did you say, Mom?
10	OK I will help you.
11	Tyler you look very happy today.

### *Friendship Essay: Part 5*

**Follow the instructions:**

Using the information on the Essay Feedback Page that your parent or teacher filled out, revise your essay. Once the essay is revised, read your essay to a group of at least three people. Make sure to speak slowly and confidently, to occasionally look up from your paper, to vary the volume and speed with which you speak to make your voice more interesting, and to stand with good posture.

# Essay Feedback Form

✓	<p>OVERALL</p> <p>YES   NEEDS WORK Is the tone consistent (in this case an informal tone)?</p> <p>YES   NEEDS WORK Do the important ideas stand out? Are the right ideas emphasized?</p> <p>YES   NEEDS WORK Are all of the main ideas well-developed and supported?</p> <p>YES   NEEDS WORK Does the paper maintain a consistent point of view? (For example, not switching from I, to YOU, or WE.)</p>
✓	<p>INTRODUCTORY PARAGRAPH</p> <p>YES   NEEDS WORK Is the introductory paragraph attention grabbing?</p> <p>YES   NEEDS WORK Is the introductory paragraph an appropriate length?</p>
✓	<p>THESIS STATEMENT</p> <p>YES   NEEDS WORK Does the thesis statement concisely and correctly summarize the main points of the entire paper?</p>
✓	<p>BODY</p> <p>YES   NEEDS WORK Does each section focus on only one main supporting idea?</p> <p>YES   NEEDS WORK Are the paragraphs and content ordered in a logical manner?</p>
✓	<p>TRANSITIONS</p> <p>YES   NEEDS WORK Do the paragraphs transition smoothly from one to another?</p>
✓	<p>CONCLUSION</p> <p>YES   NEEDS WORK Does the conclusion bring all the main points together?</p> <p>YES   NEEDS WORK Is the conclusion interesting and thought provoking?</p> <p>YES   NEEDS WORK Does the conclusion avoid being short and too abrupt or long and too wordy?</p>

## LESSON 86

### Annotating and Summarizing Difficult Texts

#### □ Read and complete:

Never were there times which inculcated more forcibly than those in which we live, the wisdom of seeking a happiness beyond the reach of human vicissitudes. What striking lessons have we had of the precarious tenure of all sublunary possessions! Wealth, and power, and prosperity, how peculiarly transitory and uncertain! But Religion dispenses her choicest cordials in the seasons of exigency, in poverty, in exile, in sickness, and in death.

Would you be able to summarize the passage above by William Wilberforce? You probably recognize the passage as being written in English, but you may feel like you do not understand Wilberforce's words very well. Many books written in early America used extremely complex, skilled writing with a powerful, rich, and varied vocabulary. Over time, much popular writing has become simplified in sentence structure and weaker in word choice. Not only is deciphering difficult texts a wonderful skill to possess, it is also a great exercise for the mind.

In order to summarize texts, which means to briefly and concisely state the main points, you must first thoroughly understand the material.

#### UNDERSTANDING DIFFICULT TEXTS

If you do not understand a difficult text on your first reading, you are not alone. Even expert readers have

to reread and study to comprehend challenging texts. However, practice and experience with note taking and annotating can improve and quicken your abilities to understand complex material.

#### ANNOTATING

Annotate means to add notes or comments to a text.

1. Look up unfamiliar words in the dictionary. Words will often have more than one meaning, so use the meaning that best fits the context.
2. Break the text down into smaller sections to decipher and write its meaning. If you do not understand a paragraph, first decipher the meaning of individual sentences within the paragraph. If you do not understand a sentence, break the sentence into phrases, write the meaning for each of the phrases, and then put them together in context of the sentence.
3. Underline or highlight key parts of the text.
4. Write your own notes in the margin, including summaries and interpretations of symbolism, allegories, or figurative language.

#### EXAMPLE OF ANNOTATION

The image shows a handwritten annotation of the passage. The original text is written in blue ink, and the annotations are in black ink. Arrows point from the annotations to the corresponding words or phrases in the text.

Annotations include:

- "gradually, but firmly establish" pointing to "inculcated".
- "The times in which he lived forced them to understand how wise it is to seek happiness that is not dependent on changing human circumstance." pointing to "Never were there times which inculcated more forcibly than those in which we live, the wisdom of seeking a happiness beyond the reach of human vicissitudes."
- "dependent on circumstances beyond one's control" pointing to "vicissitudes".
- "changing conditions" pointing to "vicissitudes".
- "simplified more" pointing to "What striking lessons have we had of the precarious tenure of all sublunary possessions!".
- "It is wise to seek happiness that is not dependent on changing human circumstance. Sometimes these lessons come forcibly." pointing to "What striking lessons have we had of the precarious tenure of all sublunary possessions!".
- "the precarious term of holding something" pointing to "precarious tenure".
- "Pertaining to the earth" pointing to "sublunary".
- "Earthly possessions are dependent on circumstances beyond our control; they are uncertain and do not last" pointing to "precarious tenure of all sublunary possessions!".

## Passage 1 from *AS A MAN THINKETH* by James Allen

Annotate the passage.

Man is made or unmade by himself; in the armory of thought he forges the weapons by which he destroys himself; he also fashions the tools with which he builds for himself heavenly mansions of joy and strength and peace. By the right choice and true application of thought, man ascends to the Divine Perfection; by the abuse and wrong application of thought, he descends below the level of the beast. Between these two extremes are all the grades of character, and man is their maker and master.

Now, summarize the passage, using the instructions for "Writing a Summary" on the previous page.

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## LESSON 87

### Using Context Clues

Read and complete:

Good readers use **context clues** (clues in the text) to determine the meaning of an unknown word. Read the following sentences from Chapter 1 of *Rudi* by Johanna Spyri (which you will read soon), and, using context clues, determine the definition of each word.

The clean, well-fed cattle wander about with pleasant musical accompaniment; for each cow wears a bell, so that one may tell by the sound whether any of them are straying too far out toward the edge, where the **precipice** is hidden by bushes and where a single misstep would be fatal.

He had been out in the fields, and seeking to reach home by a short cut, had lost his footing and fallen over a **precipice**.

Precipice: \_\_\_\_\_

The family was too poor to possess even a cow, though there was **scarcely** a farmer in the neighborhood who did not own one, however small his piece of land might be.

Poor Grass Joe had got his name from the fact that the spears of grass on his land were so **scarce** that they would not support so much as a cow.

With these small resources the wife had to struggle through the summer and provide for the four little ones, and sometimes, when work was **scarce**, for one or two of the older ones also.

This little fellow, known only by the name of "Stupid Rudi," was so lean and gaunt looking that one would have taken him to be **scarcely** eight years old. His timid, shrinking manner made it difficult to tell what

kind of a looking boy he really was, for he never took his eyes from the ground when anyone spoke to him.

The few pennies paid by the community for Rudi's support were very acceptable to Joe's wife, and the extra space in his bedroom, after the father's death, was eagerly seized for two of her own boys, who **scarcely** had sleeping room for some time.

Scarcely: \_\_\_\_\_

"I will explain it all to you, Mother, just as it happened," he said quietly, as he leaned back against the hay; "but first look at that poor, **gaunt**, little boy down there, who hasn't a decent garment to his name, whom no one thinks worthy of a kind word, and who is known only as 'Stupid Rudi.'"

This little fellow, known only by the name of "Stupid Rudi," was so lean and **gaunt** looking that one would have taken him to be scarcely eight years old.

Gaunt: \_\_\_\_\_

### *Rudi: Chapter 1*



In the *Level 7 Favorite Classics Reader*, read Chapter 1 of *Rudi*.

## LESSON 88

### Sentence Diagramming

- Diagram the following sentences on a separate sheet of paper. If needed, refer to page 20 in the Course Companion (Step 14: indirect objects).

1. When you gave flowers to me, I pressed them in a book.
2. After I make a delicious dinner for you, we will take a walk.
3. Since Dad gave me a second chance, I have been really humble.
4. Whenever Jane gives me a new book, I read it within a week.

### Drawing People

- In your sketchbook, draw at least two of the people below.



**✓ Reading Check**

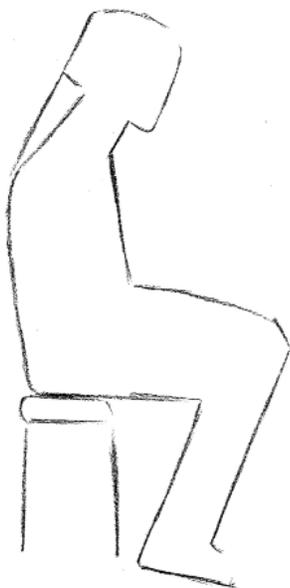
Johanna Spyri masterfully describes the contrasting homes on either side of Clear Brook. Read the descriptive words and phrases below and indicate whether each describes the home of Frau Vincenze or that of “Poor Grass Joe” by putting an “F” or a “P” in front of each description.

- \_\_\_\_\_ three pots of blooming pinks on the gallery that wafted fragrance through the windows all summer long
- \_\_\_\_\_ holes in the windowpanes that had been pasted over with paper to keep out the winter's cold
- \_\_\_\_\_ a woman who looked so trim and neat in her simple dress that one fancied she had never in her life touched anything unclean
- \_\_\_\_\_ within the room a woman might be seen, still strong and active in spite of the snowy white hair under her neat black cap
- \_\_\_\_\_ the gallery was in such a ruinous state that it seemed as though the many little children crawling and stumbling about on it must surely break their arms or legs
- \_\_\_\_\_ a woman inside was often at work mending a man's shirt that was stout and coarse in material but was always washed with great care
- \_\_\_\_\_ very dirty children; their faces were covered with grime, and their hair had never been touched by a comb
- \_\_\_\_\_ bright little windows stood open to let in the fresh mountain air
- \_\_\_\_\_ everything looked so clean and tidy
- \_\_\_\_\_ windows kept tightly closed even through the finest summer days
- \_\_\_\_\_ steps that always looked as though they had just been scrubbed
- \_\_\_\_\_ the steps of the outside stairway were in many places broken away
- \_\_\_\_\_ no fresh air was ever let in except through the broken windowpanes

## Drawing People

### Read and complete:

In your sketch book, draw the illustration by following the steps shown.



## Participial Phrases and Commas

- Exercise:** For the following sentences, underline the participial phrases and insert commas wherever they are needed. If needed, refer to pages 37-38 in your *Course Companion*.

**ALACRITY:** cheerful willingness

+ review of *formidable*, *placate*, and *respite*.

- Whistling a happy tune Roger did his work with unusual alacrity.
- Feeling a spirit of alacrity I obeyed Mom's new rules willingly.
- Helen started to the hike with great alacrity enjoying the fresh, pine-scented air and cool breeze.
- "We want to come, too!" cried the children with alacrity dancing around the room.
- Inspired by his brother's cheerful example the young boy cleaned his room with unusual alacrity.
- With sudden alacrity Ben decided to build a tree fort asking us all to help.
- Refusing to be placated Dan sulked in his room all afternoon.
- Trembling with fear we approached the formidable, unfriendly house.
- Helping with alacrity Dad made the formidable job seem possible.
- Sighing Amy said, "I never have any respite. Working all day is really difficult."
- Megan took a brief respite needing a chance to think things through.
- Filled with sudden fear the man ran from the formidable shape.
- Basked in hugs and kisses from his mom the little boy was finally placated.

## Prepositional Phrases and Commas

- Underline the prepositional phrases and enter commas where needed. Some sentences have more than one prepositional phrase. Refer to page 39 of the *Course Companion* if needed.

1. During the pounding storm we stayed safely inside the house.
2. Under the bridge a family of ducks are floating.
3. I see a big bear across the river.
4. Inside my desk I keep the letters Grandma sends me.
5. Up in that huge tree I see a monkey sitting on the highest branch.
6. Behind the bookcase is a secret room.
7. I love to sit by the heater.
8. Inside Uncle Bill's new barn five horses have a new home.
9. We walked through the long tunnel.
10. Inside the new hotel a grand party is taking place.

## Compound Subjects, Verb Phrases, Direct Objects, and Prepositional Phrases

- Read each sentence about the painting on this page by Winslow Homer. Then, underline the compound item each sentence contains.

**Tip:** "Compound" means more than one.

**Tip:** "C." stands for "compound."

1. Resting and relaxing on the hillside looks so enjoyable.  
C. Subject | C. Verb Phrase | C. Direct Object | C. Prepositional Phrase
2. The young girl will rest for an hour and watch the fluffy clouds.  
C. Subject | C. Verb Phrase | C. Direct Object | C. Prepositional Phrase
3. The shadows fall on the hillside and on the field.  
C. Subject | C. Verb Phrase | C. Direct Object | C. Prepositional Phrase

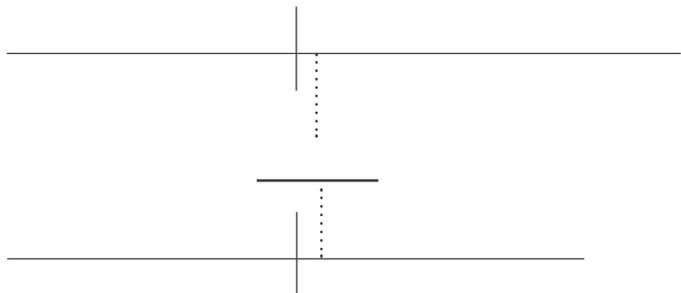
4. The artist used a pencil and watercolors to create this picture.  
C. Subject | C. Verb Phrase | C. Direct Object | C. Prepositional Phrase
5. In a few minutes, the girl will gather the sheep and start walking home.  
C. Subject | C. Verb Phrase | C. Direct Object | C. Prepositional Phrase
6. The leaves and the grass make a peaceful rustling sound in the wind.  
C. Subject | C. Verb Phrase | C. Direct Object | C. Prepositional Phrase
7. On the hillside and under the trees, the sheep graze peacefully.  
C. Subject | C. Verb Phrase | C. Direct Object | C. Prepositional Phrase
8. In the afternoon the girl's father will bring sandwiches and pie.  
C. Subject | C. Verb Phrase | C. Direct Object | C. Prepositional Phrase
9. The sun will rise high in the sky and then slowly sink.  
C. Subject | C. Verb Phrase | C. Direct Object | C. Prepositional Phrase



## Sentence Diagramming

- Diagram the sentences below.

Everyone came to the church when the bell resounded in the valley.



The gentle breeze brushed against my cheek.



The full moon hung in the sky like a huge lamp.



## Edit and Draw

- Edit the groups of sentences. Then, draw the pictures in your sketchbook. If you cannot find all the mistakes, refer to the editing explanations indicated, which start on page 90 of your *Course Companion*.

There are FIVE mistakes.  
See editing explanations #3, #7, #16, #18

When I spotted the bear by the Colorado river last Spring my face grew pallid my hands trembled and my heart raced.



There are FOUR mistakes.  
See editing explanations #6, #7, #40, #44

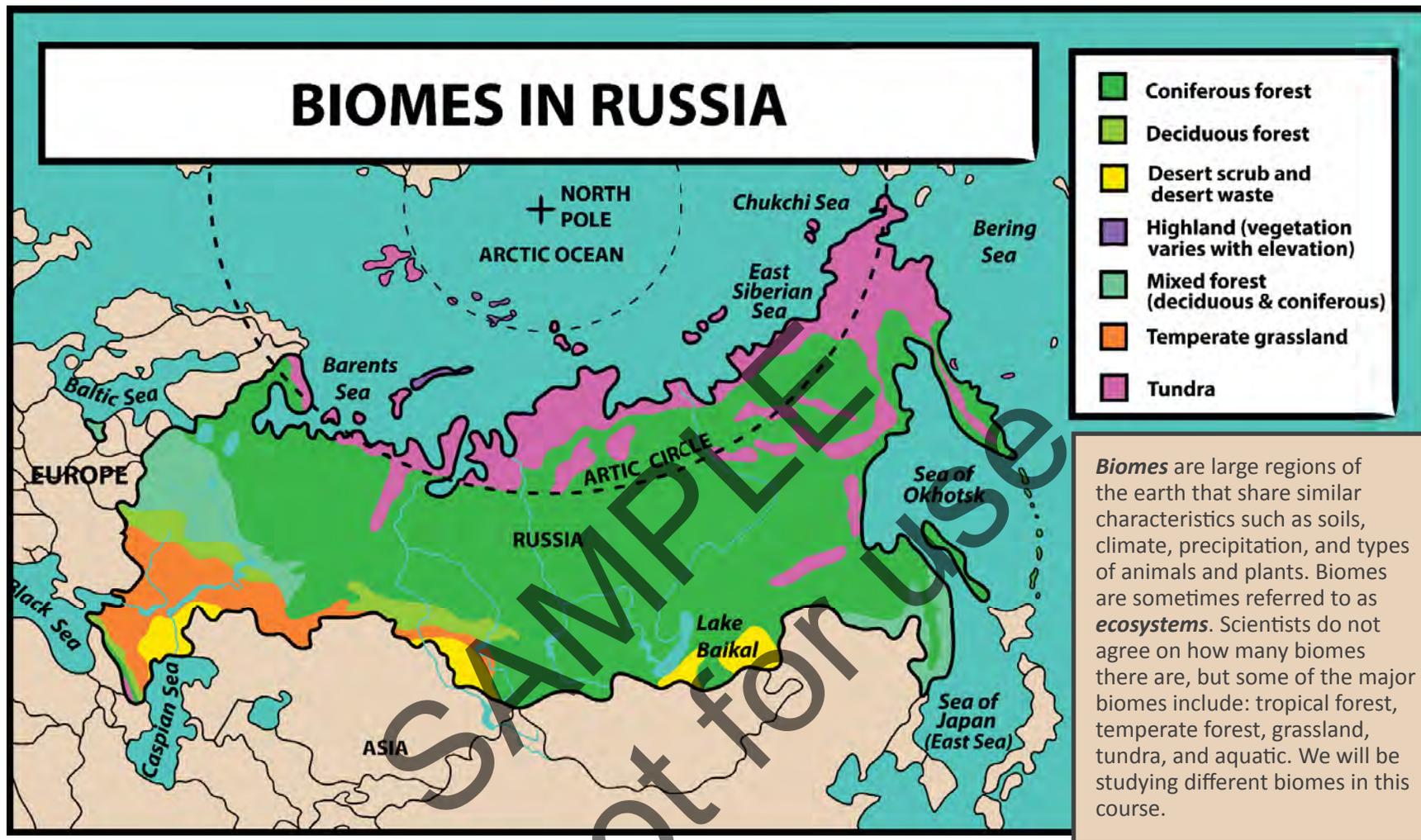
Owls have very large eyes, and extraordinary night vision. However because they are far-sighted they can't see objects up close. To protect their eyes owls are equipped with three eyelids.



There are SIX mistakes.  
See editing explanations #7, #16, #29, #38, #43, #45

As we were taking a brief respite during our hike up Mount Ellen something white came hopping from behind a bush. "Look at the bunny"! I cried. "I see it too" said Bethany.





Using the map on this page, write three questions about biomes in Russia. Write the answers to your questions.

1. \_\_\_\_\_

Answer: \_\_\_\_\_

2. \_\_\_\_\_

Answer: \_\_\_\_\_

3. \_\_\_\_\_

Answer: \_\_\_\_\_

## LESSON 106

### *Short Story: "How Much Land Does a Man Need?" by Leo Tolstoy (Part 1)*

- In the *Level 7 Favorite Classics Reader*, read "How Much Land Does a Man Need?" Parts I-V **with a parent or teacher**. Your parent or teacher should read every other page. It is important that you read this story with your parent or teacher as it will affect a later lesson.

### *Ivan Bilibin*

- **Read:**

Ivan Bilibin, whose illustrations are featured on this page, was born near St. Petersburg, Russia, in 1876. A natural artist, he studied in Munich and St. Petersburg and illustrated for newspapers and books.

In 1899, a year before graduating, Ivan became famous for illustrating Russian fairy tales. His style was different, and everybody loved it!

He drew revolutionary cartoons during the Russian Revolution of 1905. After that, he painted background scenes for operas and plays.

Life was dangerous in Russia, so after the October Revolution in 1917, Ivan moved to Egypt for a time, then settled in Paris, France, where he decorated mansions and churches.

Russia was in his blood, however, and in 1936, he returned to lecture at the Soviet Academy of Arts in St. Petersburg (later called Leningrad). This was during World War II, and the Germans laid siege to Leningrad in 1941, cutting off all supplies. It was one of the longest and deadliest sieges in history, and Ivan was among those who perished. It was a sad ending for such an amazing artist.

- **Set your timer for 60 seconds and observe the illustration by Ivan Bilibin on the next page. How does Bilibin cause the landscape to look a little magical? Why do you think he does not include shadows in the illustration? Would the illustration have a different feel if more detail were included?**



## LESSON 110

### *Desert/Dessert*

- Underline the correct word choice for each sentence. Refer to page 45 in your *Course Companion* if needed.

1. Grandma makes the best (desert | dessert)!
2. Utah is classified as a (desert | dessert).
3. The (desert | dessert) is a tremendously dry place to reside.
4. My favorite type of (desert | dessert) is ice cream.
5. I found an arrowhead in the (desert | dessert).

### *Traditional Russian Architecture*

- Read and complete:

Colorfully painted onion domes first appeared during the 1500s when Ivan the Terrible reigned in Russia. These onion domes usually appear in groups of three, representing the Holy Trinity. In your sketch book, create a black and white line drawing (using hatching and cross-hatching to shade) of the top of a cathedral in Russia as shown in this photograph:



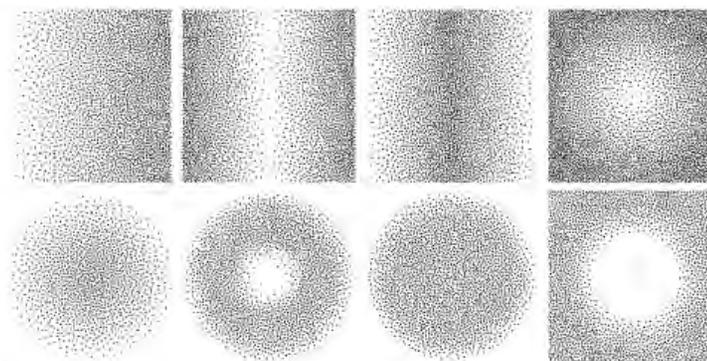
### *Stipple Drawing*

- Read and complete:

Stippling is a common art technique used to create shading and texture in line drawings. The dots are denser where darker shading is desired. For example, this illustration of a cathedral in Russia is created with stippling:



In your sketchbook, draw two of the squares or circles below, using the technique of stippling.







What do these three poems tell us about Guest's attitude about family?

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Why do you think Guest's poems about family were so popular in his day but are not as widely read today?

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## LESSON 118

### *That/Which*

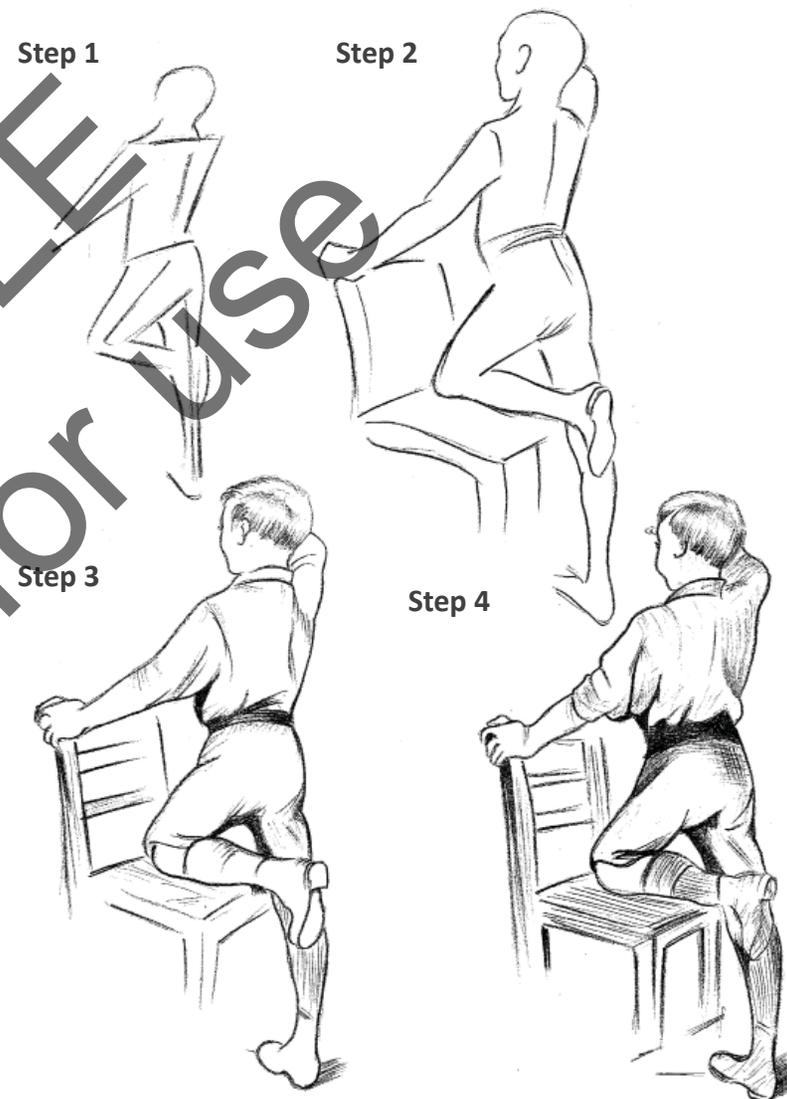
- Fill in the blanks of the following sentences with either **THAT** or **WHICH**. Refer to page 48 in your Course Companion if needed.

1. This is the song \_\_\_\_\_ always makes me cry; it is so moving.
2. My old sweater, \_\_\_\_\_ was a gift from grandmother, is my favorite thing to wear.
3. I chose the ripest fruit I could find, \_\_\_\_\_ turned out to be so juicy and flavorful!
4. We surprised dad by cleaning the garage, \_\_\_\_\_ was not an easy task!
5. This is the exercise \_\_\_\_\_ I enjoy most.
6. He made the delicious dinner \_\_\_\_\_ I was telling you about.

7. They helped me complete my chores, \_\_\_\_\_ was so kind of them!
8. How did you know strawberry shortcake is the dessert \_\_\_\_\_ I have been craving?

### *Drawing Practice*

- In your sketch book, draw the illustration below by following the steps shown.



## LESSON 119

### Edgar Guest's Poem: "When Day is Done"

- Read the poem "When Day is Done" on page 79 of your Course Companion. Then, read and complete the activities below.

1. Find and write three uses of personification in this poem.

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2. Skilled writers often spend paragraphs and sometimes even pages describing a single location or experience with lengthy, but beautiful and vivid descriptive language. Poetry differs; language is still vivid and descriptive, but words must be compact and used to their fullest potential to say more and describe more with fewer words. This is why poetry often uses symbolic words and phrases that have deeper and more complex meanings than the literal meaning of the words. What is Guest saying in the following phrases? (Read these phrases in context of the poem if needed.)

turned my back on the busy town \_\_\_\_\_

---

pack of care \_\_\_\_\_

---

List several phrases Guest uses to describe his home that evoke emotion:

### Effective Writing: Using Active Voice

- Read:

In active voice the subject acts. In passive voice the subject is acted upon. Using active voice usually makes writing more direct, easier to understand, and less wordy.

Out loud, read this paragraph, which is written in passive voice.

On a cool spring morning, flowers were picked by Amy in the beautiful meadow. To her sick mother, the bouquet of flowers was given, and Amy was given a warm smile by her mother. The flowers were put into a glass vase by her mother, and the room was made much more cheerful by the flowers.

Out loud, read the paragraph, which is written in active voice

On a cool spring morning, Amy picked flowers in the beautiful meadow. She lovingly gave the bouquet of flowers to her sick mother. Her mother gave Amy a warm smile and put the flowers in a glass vase. The flowers made the room much more cheerful.

Which paragraph seems to flow better and sound more natural?

#### RECOGNIZING ACTIVE AND PASSIVE VOICE

With active voice, the subject is doing the action, while with passive voice, the action is happening to the subject.

#### Examples

Active: Maria baked the cookies.

Passive: The cookies were baked by Maria.

Active: I threw the ball.

Passive: The ball was thrown by me.

Active: The Brown Company owns the copyright.

Passive: The copyright is owned by the Brown Company.

## LESSON 120

### Edgar Guest's Poems:

#### "Little Feet" and "Ten-Fingered Mice"

- With a parent or teacher**, read the poems "Little Feet" and "Ten-Fingered Mice" on page 80 of your *Course Companion*. Then, discuss the questions below.
- 1. A **pay-off line**, used in both poetry and lyrics, provides a sense of satisfaction and completion for the audience at the end of a poem or stanza (or chorus in lyrics). A pay-off line ties the poem together. It provides the emotional punch, or sometimes surprise. Is the pay-off line at the end of "Little Feet" effective? Underline all the words that have to do with sound in this poem. How do these words help lead up to the final punch of the pay-off line?
- 2. A physical bookend is a support placed at the end of a row of books to hold the books upright. Bookends are usually used in pairs. In poetry, a **bookend** is a phrase that is located near the beginning and ending of the poem. Which of the two poems has a bookend and what is it?
- 3. One of the features that made Guest's poetry so endearing was that he brought out the beauty, power, and insight in common, everyday things. What do you think made Guest notice and want to write about these common events?
- 4. Do you think we often take the beauty and wonder of common things for granted? Why or why not? How can we better notice those things? Consider these quotes:

"A spiritual-minded man is observant of the beauty in the world around him. . . It pleases our Father in Heaven when we, also, pause to note the beauty of our environment, which we will naturally do as we become more spiritually sensitive. Our awareness of grand music, literature, and

sublime art is often a natural product of spiritual maturity." (Douglas L. Callister, CR, Oct 2000)

"I encourage you to look around you. Notice the people you care about. Notice the beauties of this campus. Notice the fragrance of the flowers and the song of the birds. Notice and give thanks for the blue of the sky, the red of the leaves, and the white of the clouds. Enjoy every sight, every smell, every taste, every sound. When we open our eyes and give thanks for the bountiful beauty of this life, we live in thanksgiving daily." (Joseph B. Wirthlin, "Live in Thanksgiving Daily," BYU Devotional, Oct 2000)

#### **Writer's Notebook**

Set a timer for eight minutes. In your writer's notebook, title a page "Poetry Ideas About Common, Everyday Things." Brainstorm a list of common, everyday things that bring you joy. Think of little things that pertain to people and nature.

## LESSON 121

### Winslow Homer

- Read and complete:**

Edgar Guest found and wrote about beauty in common, everyday things. Winslow Homer did the same in his art. Follow the instructions on the following pages to explore some more paintings by Winslow Homer.

### Poetry Writing

- Choose one of the ideas you listed in the last lesson in your writer's notebook and write a poem centered around the idea.

□ Read and complete:

This painting titled "The Country Hill" shows more realistic detail than some of Winslow Homer's other paintings. Find and study the following items: 1) the light shining through the curtains 2) the green hills and blue sky outside the window 3) the sunlight shining through the window onto the table 4) how absorbed most of the kids are in their books.

Winslow Homer (1836-1910)



□ Read and complete:

Winslow Homer found and strove to capture the beauty in two young women doing ordinary, daily tasks: mending fishing nets and knitting. Set a timer for 60 seconds and study the painting, noting the details, colors, and the use of texture. Why do you think Homer chose this subject? Do you see beauty in it as well?

*Winslow Homer (1836-1910)*



## LESSON 122

### Edgar Guest's Poems: "No Children!" and "Picture Books"

- Read the poem "No Children!" on page 81 of your *Course Companion*. Then, complete the activities below.

1. In your own words, describe the message of this poem:

---



---

2. Identify bookends and repetition in this poem.

3. Underline all words that have to do with sound. What is the effect of Guest using sensory language so heavily in this poem to describe sound?

4. **Anaphora**, a very old literary device used in the Biblical Psalms, is the repetition of a word or phrase at the beginning of verses. Is anaphora used in this poem? Circle the correct answer: YES | NO

5. In the following boxes, write a summary of the things that Guest says would be missed with no children. Do they get increasingly deep, important, and serious as the poem goes on?

Stanza 1
Stanza 2
Stanza 3
Stanza 4

6. A **stanza** is a group of lines within a poem. Stanzas in poetry are similar to paragraphs in prose. Usually poems have a consistent meter and number of lines in each stanza, but sometimes they do not. Stanzas are usually four or more lines and usually not longer than twelve lines.

How many stanzas are in the poem "No Children"? \_\_\_\_\_

Do all the stanzas have the same number of lines? \_\_\_\_\_

- Read the poem "Picture Books" on page 81 of your *Course Companion*. Then, complete the activities below.

1. In your own words, describe the message of this poem:

---



---

2. Analyze the rhyme scheme of the poem (the ordered pattern of rhymes at the ends of the lines of a poem or verse). Does the poem have a consistent rhyme scheme? \_\_\_\_\_

3. A **couplet** is two lines of verse, usually joined by rhyme, that form a unit. Read the poem again, and write your favorite couplet here:

---



---

4. Guest often replaced endings of words with an apostrophe. For example *Are woods an' fields an' runnin' brooks;*

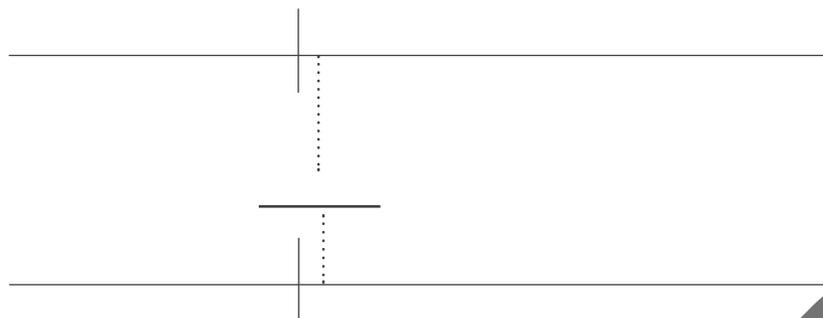
*(For ease of reading, the endings of the words were included for this poem instead of the apostrophes Guest originally used.)*

Dropping the endings of words was something that unschooled country folk did. Why do you think Guest, who was schooled, often deliberately chose to write in an uneducated style?

## Sentence Diagramming

- Diagram the sentences below.

The sun shone warmly, and we found shade under the large oak tree.



The wet ground smelled pleasantly fresh.



Silently, an owl flew past the yellow moon.



## Effective Writing: Using Strong Verbs

- Read and complete:

The sentences below are from the book *Carry On, Mr. Bowditch*, but weak verbs have been substituted for strong verbs. Select strong verbs from the box to replace the weak verbs.

muttered	crushed	pounded	thickened
glared	hoisted	snatched	scuttled
gulped	stewing	tramped	scrambled
stirred	chuckled	clutched	roared

1. He hurried downstairs. He \_\_\_\_\_ downstairs.
2. He woke and spoke. He \_\_\_\_\_ and \_\_\_\_\_.
3. Master Watson's eyes looked down at him. Master Watson's eyes \_\_\_\_\_ down at him.
4. He held the shilling in his pocket. He \_\_\_\_\_ the shilling in his pocket.
5. Nate swallowed. Nate \_\_\_\_\_.
6. Stop worrying. Stop \_\_\_\_\_.
7. Father walked up the stairs. Father \_\_\_\_\_ up the stairs.
8. They had raised the flag. They had \_\_\_\_\_ the flag.
9. The sailor spoke loudly. The sailor \_\_\_\_\_.
10. The crowd got bigger. The crowd \_\_\_\_\_.
11. He got out of bed. He \_\_\_\_\_ out of bed.
12. Father laughed. Father \_\_\_\_\_.
13. Master Watson took the slate. Master Watson \_\_\_\_\_ the slate.

## LESSON 131

### *Literary Analysis Essay*

#### □ Read:

The purpose of a literary analysis essay is to carefully examine a piece of writing in an attempt to understand and appreciate it. Writing this type of essay can help sharpen your writing skills and your critical thinking abilities.

A literary analysis essay for a piece of poetry can do one or more of the following:

- discuss the theme or message
- discuss the tone, mood, or purpose
- discuss symbolism
- discuss how meter and rhyme affect the writing
- discuss the author's use of literary devices and sensory description

□ On page 84 of the *Course Companion*, read the page titled "Example Literary Analysis Essay."

□ By following the steps below, write the beginning of a literary essay that examines the poem "Silence" by Edgar Guest. You will be heavily guided and helped along the way! In later courses, you will have less guidance and do more on your own.

1. For this assignment, you will write a literary analysis essay on the poem "Silence." First, become familiar with the poem (on page 85 of your *Course Companion*) by reading it silently one time, and then reading it aloud one time. Then, study all the notes on the annotated version.

2. Now you are ready to start your essay. First, write an opening paragraph(s) using one of the following techniques. As the poem is about faith in God, you may want to focus your opening paragraph on Edgar Guest's faith as shown in the poem "Silence."

- **A question** (use either of these or your own):

What does a garden plot have to do with faith in God?

If you were to write a poem about faith in God, would you think of centering the poem around a garden plot?

- **An attention-grabbing statement** (use either of these or your own):

The light of Edgar Guest's faith shines through his poetry.

Anyone who reads Edgar Guest's poetry will quickly see that he was a man of faith.

- **An interesting fact** (use this one or find your own):

In the early 1900s, about 300 daily newspapers had something in common: they published a poem by Edgar Guest every day.

After your opening line or lines, transition into this thesis statement: The message of Guest's poem "Silence," that this world was not created by accident, is effective for a couple of reasons.

3. Now you are going to write your first body section, which should be about the way Edgar Guest chooses to get his message across in the poem: through a simple story. Explain why this approach is effective (pulls you into the story, makes you think, shows instead of tells, etc.). Make sure to start with a topic sentence.

You will write the rest of your essay in the next lesson!



## LESSON 138

### Edit and Draw

- Edit the groups of sentences. If you cannot find all the mistakes, refer to the editing explanations indicated, which start on page 90 of your *Course Companion*.

Then, draw the picture in your sketchbook. This picture helps you review principles learned in this course: vanishing point, hatching and cross-hatching, perspective.

There are SEVEN mistakes.

See editing explanations #4, #7, #11, #16, #37, #47 (twice)

When I turned the corner I discovered a quaint quiet street named Old street. The lovely well-maintained houses were white and yellow and the windows were aglow with candlelight. Oh how lovely it was Sarah!

There are NINE mistakes.

See editing explanations #4, #8, #10, #11 (twice), #16, #29, #38, #39

"My journal said we visited Old Street on Friday January 1st but I do not remember going their. Do you remember going Anne"? Frank asked. "Yes I remember that Frank. We ate at a restaurant called Gabe's grill."

There are SEVEN mistakes.

See editing explanations #4, #13, #42 (twice), #29, #47 (twice),

Whispering a happy tune I strolled down the silent empty street.

Echoing off the tall buildings the merry pleasing melody caught the ears of the streets residents and windows began opening.

"Hello! Thank you for your tune" said an older man.



## LESSON 139

### *Prepositional Phrases*

- Open the *Course Companion* to page 39 titled “Prepositions and Prepositional Phrases.” Study the page.

- For each sentence, underline prepositional phrases.

1. My dog is hiding in the barn.
2. The snake slithered up the tree.
3. The car behind us slid off the road.
4. The cupboard above the fridge is broken.
5. You can fit several items into that big box.
6. He was headed toward the school.
7. All the eggs broke except two of them.
8. He was talking on his phone during the meeting.
9. We played along with the orchestra.
10. The cat ran around the field.
11. I found the letter inside your book.
12. There was a big lion at the zoo.
13. I found these flowers beside the garden box.
14. The beautiful lake is near the cabin.
15. When did you go to the library?
16. My friend lives around the corner.

### *Infinitive Phrases*

- Read and complete:

An infinitive phrase begins with “to” and a verb, such as “to bake the perfect cake,” “to win the game,” and “to be honest.”

- Exercise:** For each sentence, underline infinitive phrases and circle prepositional phrases.

**MALLEABLE:** capable of being easily changed or shaped

**TIP:** The word TO can be the start of a prepositional phrase or an infinitive phrase. It is an infinitive if TO is followed directly by a verb.

1. To keep the clay malleable, store it in a plastic bag.
2. The young girl's heart, to be sure, was malleable enough to learn better manners while at the table.
3. That taffy, to be perfectly honest, needs to be warmed, or it will never be malleable enough to shape.
4. This precious metal is to make jewelry for our shop because it is quite precious and malleable.
5. To be honest, Elise's personality is very malleable; when she goes to church, she starts to become more gentle.
6. We have to heat the metal with fire to make it malleable enough to shape.
7. My character, to be perfectly clear, is not malleable; I won't give in to a bribe.

LEVEL SEVEN

**COURSE**  
*Companion*

SAMPLE  
not for use



Answer Key | Quick Reference | Spelling Dictation  
Poetry Memorization | Ladders | Course Readings



SAMPLE  
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# STATES AND CAPITALS LADDERS

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## Instructions

**Note:** States and Capital Ladders are also included in the Level 5 course. They are included here as a review. If you remember most of the states and capitals, you will master the ladders quickly. You can then use the extra time to complete work in your course book.

**Work on States and Capitals Ladders for 5-10 minutes. You will not work on States and Capitals Ladders every day.** Do States and Capitals Ladders one day and poetry memorization the day after that.

1. Using an index card, cover up the capital column. Say the capital for each state. Move the index card to reveal the capital and see if you are correct.
2. Using an index card, cover up the state column. Say the state for each capital. Move the index card to reveal the state and see if you are correct.
3. Once a chart is mastered, check the mastered box.
4. Once all ladders have been mastered, review all the ladders.



# STATES AND CAPITALS LADDERS

### Ladder #1

### Ladder #2

CAPITAL	STATE
Montgomery	Alabama
Juneau	Alaska
Phoenix	Arizona
Little Rock	Arkansas
Sacramento	California
Denver	Colorado
Hartford	Connecticut
Dover	Delaware
Tallahassee	Florida
Atlanta	Georgia

CAPITAL	STATE
Honolulu	Hawaii
Boise	Idaho
Springfield	Illinois
Indianapolis	Indiana
Des Moines	Iowa
Topeka	Kansas
Frankfort	Kentucky
Baton Rouge	Louisiana
Augusta	Maine
Annapolis	Maryland

Have your parent or teacher mark a box when you correctly say the capital for each state in the column while the capitals are covered. Each one must be correct on the first try.

Have your parent or teacher mark a box when you correctly say the state for each capital while the states are covered. Each one must be correct on the first try.

Mark this box when all the check boxes above are marked.

**Ladder Mastered!**

Have your parent or teacher mark a box when you correctly say the capital for each state in the column while the capitals are covered. Each one must be correct on the first try.

Have your parent or teacher mark a box when you correctly say the state for each capital while the states are covered. Each one must be correct on the first try.

Mark this box when all the check boxes above are marked.

**Ladder Mastered!**

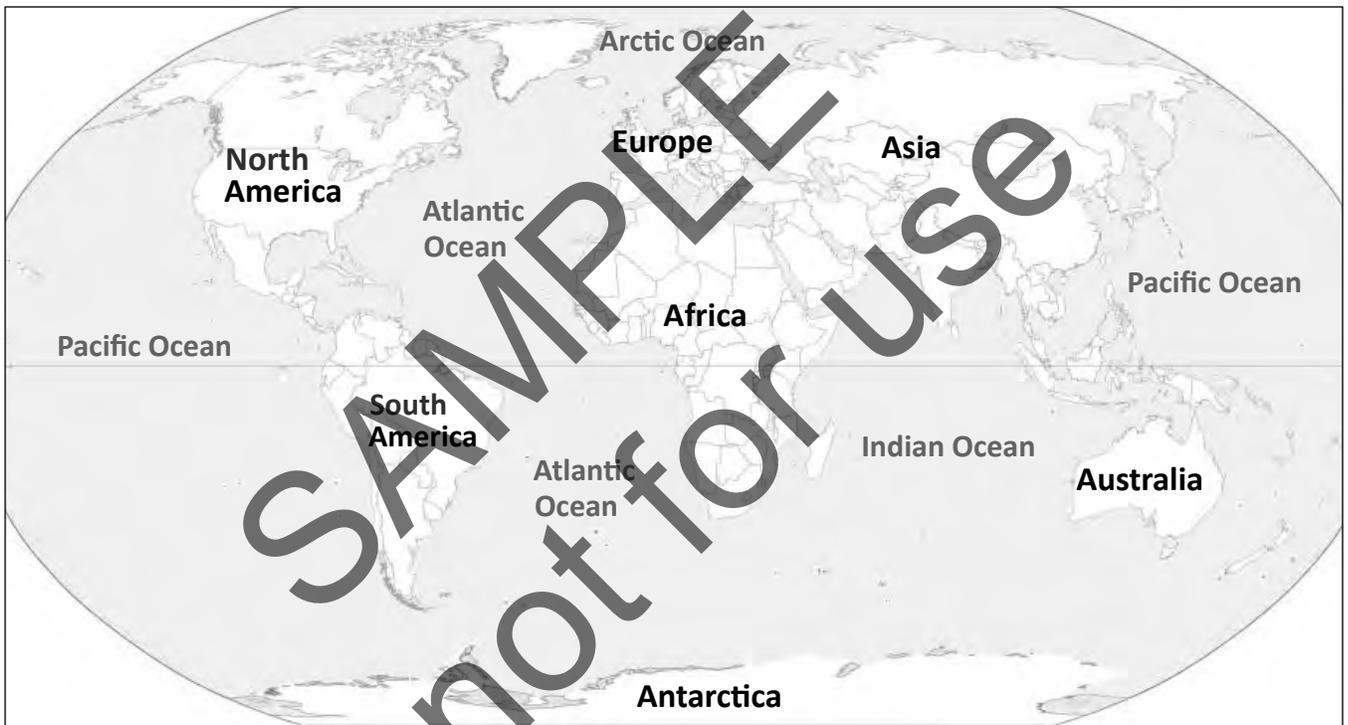


# QUICK REFERENCE

SAMPLE  
not for use

# MAP KEY—CONTINENTS AND OCEANS

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## Terms to Know

<b>Adjective</b>	a word that describes nouns	The <b>pretty</b> bird sang. The <b>kind</b> man helped me.
<b>Adverb</b>	a word that describes verbs, adjectives, or other adverbs (not nouns)	He ran <b>quickly</b> . ( <i>describes the verb "ran"</i> ) My sock is <b>very</b> wet. ( <i>describes the adjective "wet"</i> ) He ran <b>so</b> quickly. ( <i>describes the adverb "quickly"</i> )
<b>Articles</b>	the, a, an	<b>The</b> horse ate <b>an</b> apple.
<b>Coordinating Conjunction</b>	a word that connects words, phrases, and clauses ( <i>FANBOYS: for, and, nor, but, or, yet, so</i> )	Dan <b>and</b> I made cookies, <b>but</b> they burned.
<b>Direct Object</b>	the noun or pronoun that receives the action of the action verb in a sentence  Not all sentences have direct objects.	We kicked the <b>ball</b> . I made <b>dinner</b> . The bird sang a <b>song</b> .
<b>Interjection</b>	a word or phrase that expresses strong emotion or surprise.  ( <i>help, hey, hi, wow, look, stop, great, yikes.</i> )	<b>Help!</b> My foot is stuck. <b>Ouch</b> , that really hurts!
<b>Noun</b>	a word for a person, place, or thing	The <b>sunrise</b> gives the <b>girl</b> <b>joy</b> .
<b>Pronoun</b>	a word that replaces a noun  ( <i>I, me, we, us, you, she, her, him, it, they, them</i> )	<b>We</b> gave the book to <b>her</b> , and <b>she</b> loved <b>it</b> .
<b>Proper Noun</b>	a specific name of a person, place, or thing	<b>Ellen</b> lived in <b>Virginia</b> during the <b>Civil War</b> .
<b>Preposition</b>	links words in a sentence, usually by showing position in time or space  ( <i>Examples: of, off, at, on, by, in, out, below, from, under, into, through, during, after, inside</i> )	<b>After</b> lunch we walked <b>over</b> the bridge. The bouquet <b>of</b> flowers is <b>from</b> Dad.
<b>Subject</b>	who or what is doing or being  ( <i>The subject can be a noun or a pronoun.</i> )	<b>Miguel</b> is nice. The beautiful <b>bird</b> sang a song.
<b>Subordinating Conjunction</b>	a connecting word that comes at the beginning of a dependent clause  ( <i>because, when, since, while, after, even though, + many more</i> )	<b>After</b> the game ended, we ate dinner. We ate dinner <b>after</b> the game ended. <b>When</b> you are ready, we will leave.
<b>Verb</b>	an action or being word such as EAT or AM  ( <i>A verb can be an action word or a "being" word—form of the verb "to be."</i> )	The boy <b>jumped</b> and <b>laughed</b> . You <b>are</b> happy, and so <b>am</b> I.

## Literary Terms

<b>Allegory</b>	an extended metaphor that presents objects, events, or characters in a symbolic narrative	Christ's parables are examples of allegories.
<b>Alliteration</b>	when words that are next to each other or close together have the same beginning sound. Writers use alliteration to make lines sound more smooth and catchy.	The winter wind whispers outside the window.
<b>Allusion</b>	when an author refers to a subject matter such as a well-know place, event, or literary work by way of a passing reference	Walking through your yard is like visiting Eden. That Scrooge grumbles throughout the whole holiday season.
<b>Anaphora</b>	the repetition of words or phrases at the beginning of sentences or clauses	We shall not fail. We shall go on. We shall prevail!
<b>Assonance</b>	the repetition of vowel sounds in the middle or end of words within a phrase, sentence, or line of a poem.	He hung the bright <u>l</u> ight <u>l</u> ight <u>l</u> ight beside me.
<b>Consonance</b>	the repetition of consonant sounds in the middle or end of words within a phrase, sentence, or line of a poem.	The <u>t</u> ent they <u>s</u> ent has a lot of <u>l</u> int and <u>a</u> nts.
<b>Hyperbole</b>	an exaggerated statement or claim not meant to be taken literally; an obvious, exaggerated statement	He walks slower than a snail. These shoes are killing me.
<b>Metaphor</b>	a literary device in which a word or phrase is used to make a comparison between two things without using "like" or "as"	The snow was a white blanket. The lawn was a green carpet.
<b>Onomatopoeia</b>	the use of a word that imitates the sound it represents	Bang! Boom! Tick tock.
<b>Personification</b>	a figure of speech in which non-human things are given human attributes	Rain pounded on the roof. The thunder grumbled across the sky.
<b>Sensory Language</b>	writing that appeals to the senses: touch, taste, sound, sight, smell	The clattering of hooves and the tinkling of bells filled the flower-scented air.
<b>Simile</b>	a literary device in which a word or phrase is used to make a comparison between two things using "like" or "as"	Gina is as gentle as a lamb. Seth sings like an angel.

# Sentence Diagramming (Steps 1-7)

**Note:** Sentence diagramming for The Good and the Beautiful curriculum starts in the Level 2 course. This curriculum uses diagramming to help with the basics of grammar; highly complex diagramming is not a part of these courses. This course goes over all the steps learned in previous courses as a review and for those who have not yet learned sentence diagramming.

**Steps 1-4: Subject, Verb, Articles, Adjectives, Adverbs**

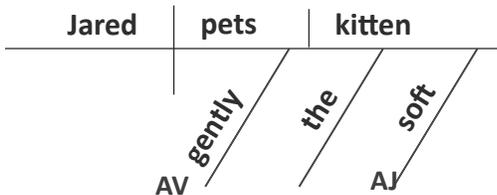
Start with a horizontal line crossed by a vertical line.

- Write the subject (who or what is doing or being in the sentence) to the left of the vertical line.
- Write the verb to the right of the vertical line.
- Write articles (THE, A, AN), adjectives (words that describe nouns), and adverbs (words that describe verbs, adjectives, or other adverbs) on slanted lines under the words they modify.
- Write the letters AJ below adjectives and AV below adverbs.

**Step 5: Direct Objects**

To diagram a direct object, draw a vertical line (that does not cross the horizontal line) after the verb, and then write the direct object after the vertical line. A direct object is the noun or pronoun that receives the action of the action verb in a sentence (e.g., We washed the CAR. We kick BALLS). Not all sentences have direct objects.

**Example:** Jared gently pets the soft kitten.

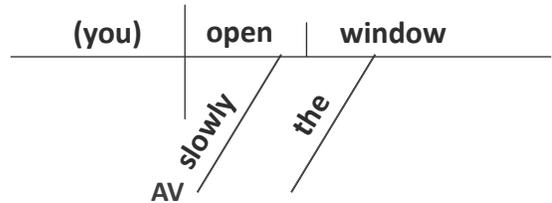


**Note:** Place possessive adjectives—my, your, his, her, its, our, their—under the noun they modify. Write the letters AJ (for adjective) under possessive adjectives.

**Step 6: Commands**

When we diagram sentences that are commands, we put the implied subject in parentheses.

**Example:** Open the window slowly.



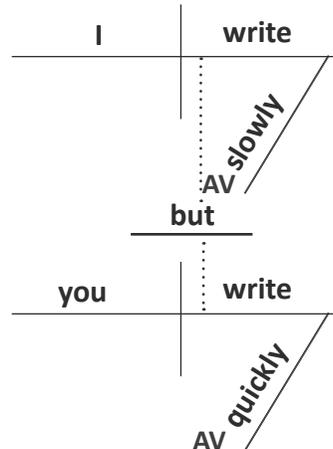
**Step 7: Compound Sentences**

A compound sentence is made of two independent clauses (clauses that could stand on their own as sentences) joined by a semicolon or a comma and a coordinating conjunction (FANBOYS: for, and, nor, but, or, yet, so).

To diagram a compound sentence, diagram the first independent clause. Then diagram the second independent clause underneath the first. Then place the coordinating conjunction between the two sentences with a dashed line connecting the two verbs.

**Example**

I write slowly, but you write quickly.

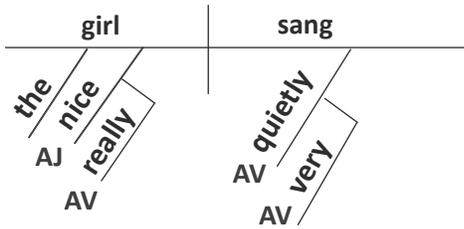


# Sentence Diagramming (Steps 12-14)

## Step 12: Adverbs that Modify Adjectives or Other Adverbs

An adverb modifies a verb, adjective, or another adverb. When an adverb modifies an adjective or another adverb, simply place the adverb on a slanted line under the word it is modifying (describing).

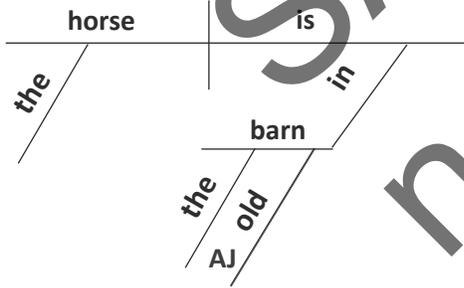
**Example:** The really nice girl sang very quietly.



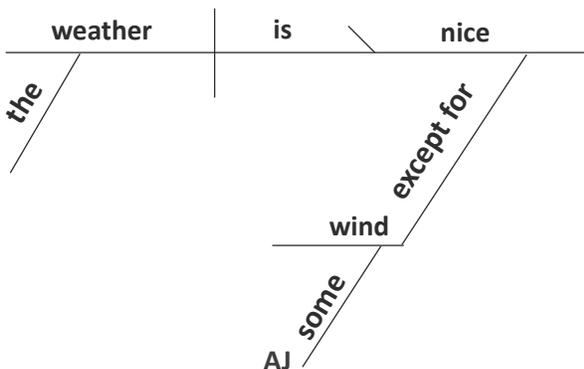
## Step 13: Prepositional Phrases

A prepositional phrase always starts with a preposition. Prepositions can be more than one word (e.g. in front of, except for). First put the preposition under the noun or verb/verb phrase that it modifies. Put the direct object of the preposition on a horizontal line below it. Place words that modify the object of the preposition on a slanted line below the object of the preposition.

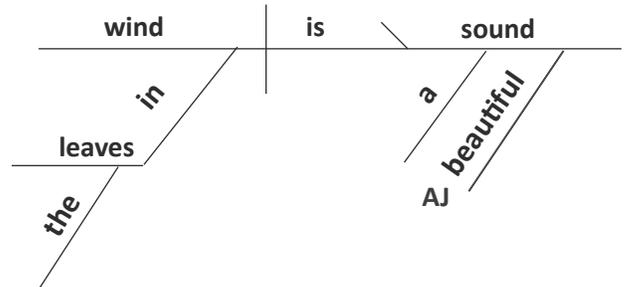
**Example:** The horse is in the old barn.



**Example:** Except for some wind, the weather is nice.



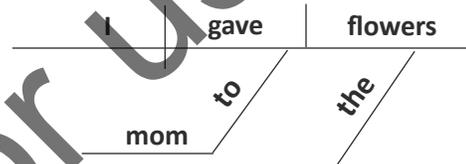
**Example:** Wind in the leaves is a beautiful sound.



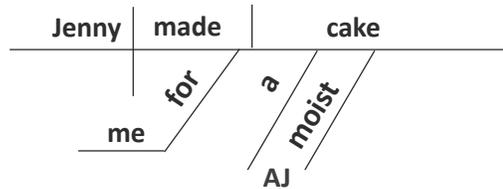
## Step 14: Indirect objects

An indirect object receives the action of the sentence indirectly. For example, "I kicked the ball to James." Place the preposition that goes with the indirect object on a slanted line below the verb. Then place the indirect object on a horizontal line below it.

**Example:** I gave the flowers to Mom.

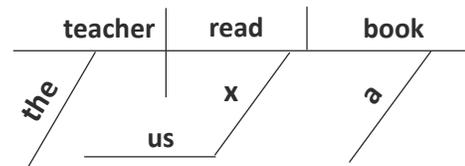


**Example:** Jenny made a moist cake for me.



Sometimes the preposition that accompanies an indirect object is unstated but understood. For example, in the sentence "Mom made me a cake," the word FOR is unstated but understood. In these cases, put an X in place of the unstated but understood preposition.

**Example:** The teacher read us a book.



# Citing Sources: Part 1

Several widely accepted style guides, such as APA, Chicago Manual of Style, and MLA, give guidance on citing sources. This course teaches a simplified MLA format.

*Note:* This course does not have you list the city of publication, the publisher name, or the medium of publication which are usually included in MLA format.

## Follow these guidelines when citing a source:

### ITALICIZE THESE TITLES

Books	Magazines	Newspapers
Websites	Plays	Album Names

### PUT THESE TITLES IN QUOTES

Articles	Short Stories	Poems
Speeches	Essays	Songs

### WRITE MONTHS AS FOLLOWS

Jan.	Feb.	Mar.	Apr.	May	June	July	Aug.	Sept.	Oct.	Nov.	Dec.
------	------	------	------	-----	------	------	------	-------	------	------	------

### FORMAT DATES AS FOLLOWS

day month year      Examples: 5 July 2002 and 24 Oct. 1993

### INCLUDE THIS INFORMATION

<b>Books</b>	Author Last Name, Author First Name, Title of Book, Year of Publication	<b>Examples:</b> Allen, James, <i>As a Man Thinketh</i> , 1910 Smith, Adam, <i>Wealth of Nations</i> , 1776
<b>Articles</b>	Author Last Name, Author First Name, Title of Article, Title of Magazine, Newspaper, or Encyclopedia, Month and Year of Publication	<b>Examples:</b> Harris, Gabe R., "He is Risen," <i>Instructor Magazine</i> , May 1998 Douglas, Chadwick, "Ghost Cats," <i>National Geographic</i> , Jan 2014.
<b>Websites</b>	Author Last Name, Author First Name (if listed), Title of Article (if applicable), Title of Website, Date of Publication (if listed)	<b>Examples:</b> "Emily Dickinson: The Writing Years," <a href="http://www.emilydickinsonmuseum.org">www.emilydickinsonmuseum.org</a> *No author or publication date listed  Mallonee, Laura C, "The Imaginative Man," <a href="http://www.poetryfoundation.org">www.poetryfoundation.org</a> *No publication date listed  Klein, Christopher, "A Perfect Solar Storm," <a href="http://www.history.com">www.history.com</a> , 14 Mar. 2012

## Infinitive Phrases

An **infinitive phrase** begins with “to” and a verb, such as “to bake the perfect cake” and “to win the game.” Infinitive phrases can function as nonessential phrases, subjects, direct objects, adjectives, and adverbs.

<b>nonessential phrase</b>	My toe, <u>to be honest</u> , really hurts.
<b>used as a subject</b>	<u>To lift the heavy box</u> may hurt my back.
<b>used as a direct object</b>	I hope <u>to knit socks</u> tomorrow.
<b>used as an adjective</b>	She is the contestant <u>to watch</u> .
<b>used as an adverb</b>	<u>To make the cake</u> add eggs to the flour.

**Note:** If the word TO is followed by a verb, it is an infinitive. If it is followed by anything else it is a preposition (e.g., I went to the store. Give the card to Mom).

Set off introductory, nonessential infinitive phrases with a comma. Set off nonessential (interrupting) infinitive phrases with commas.

*Examples:* To avoid being late, I arrived early. (**NONESSENTIAL infinitive phrase at the beginning of sentence**)

To find fault with others is easy. (**ESSENTIAL infinitive phrase at the beginning of sentence functions as the subject of the sentence**)

I am not ready, to be honest, for the science test. (**NONESSENTIAL phrase as an interrupter**)

I forgot to mail the letter. (**ESSENTIAL infinitive phrase functions as the direct object**)

## Interjections

An **interjection** is a word or phrase that expresses strong emotion or surprise. Interjections have no grammatical connection to other words in the sentence and are set off by an exclamation point, a question mark, or a comma.

Interjections are often one word (ah, bam, boom, help, hey, hi, hmm, oh, oops, ouch, poof, stop, ugh, uh, well, wow, woo-hoo, hooray, look, never, no, yes, ygh, whoops, yikes, yippe, great, eek).

*Examples:* Hey, give that back to me! OR Hey! Give that back to me!

And then, bam, the ball hit me.

What? That is wonderful news!

Interjections can be a short phrase (oh dear, dear me, how wonderful, bah humbug, come on, good job).

*Examples:* How wonderful! That was such a nice thing to do.

Oh dear, I slept through my alarm clock.

**Note:** The word “interjection” comes from the Latin root for “throw” (“ject”) and “among” (“inter”). Hence, an interjection is a word or short phrase “thrown among” the words in a sentence.

**Note:** Use interjections carefully; overusing interjections can be distracting to the reader.

# Participial Phrases and Commas

## Beginning of a Sentence

Always set off a participial phrase placed at the beginning of a sentence with a comma.

Examples: Cooing cutely, the baby held everyone's attention.

Filled with energy, Jared started on a long hike into the mountains.

## Within a Sentence

1. A participial phrase within a sentence that *is not essential* to the meaning of the sentence is set off with commas.

Example: The first dishwasher, invented in 1889, was run by a steam engine.

2. A participial phrase within a sentence that *is essential* to the meaning of the sentence is not set off with commas.

Examples: The man wearing the green shirt is my father.

The pie baked by Kristen won the competition.

*Tip:* A nonessential phrase provides additional detail that **may be nice and helpful, but is not entirely necessary**. If an essential phrase is removed, the main point of the sentence changes or who or what you are talking about becomes unclear.

## At the End of a Sentence

A participial phrase at the end of a sentence is set off with commas only if it is not essential to the sentence and does not describe the word right in front of it.

Examples: My sister cleaned my room, making my entire day. (Not essential)

I pet the soft kitten purring quietly. (Describing the word in front of it)

My father is the man wearing the green shirt. (Essential information)

## Participial Phrase Versus Gerund Phrase

Gerund phrases and present participial phrases are easy to confuse because they both begin with verbs ending in "ing." Remember that a gerund phrase will always *act as a noun* while a present participle phrase will *describe a noun, acting as an adjective*.

Examples:

Singing a happy tune is fun. (This is a gerund. "Singing a happy tune" is the subject of the verb.)

Singing a happy tune, I climbed the mountain. (This is a participial phrase. "I" is the subject. "Singing a happy tune" describes the subject's action.)

## Who/Whom and Which/That

**WHO** is a relative pronoun that may be used as the subject of a sentence. WHO is also used when persons acting or being are unknown. Who is never used to refer to things.

**WHO** made the cake? (It is unknown who made the cake.)

David is the one who lives here. (Who lives here? DAVID does.)

**WHOM** is a relative pronoun that may be used as the direct object, indirect object, or predicate nominative of a sentence.

I have friends whom can help.

(Who can help? THEY can)

Ed and Joe are the ones whom live here.

(Who lives here? ED and JOE)

Those boys are the ones whom you should watch.

(Who should you watch? THEM)



SUPER SIMPLE TIP: If you can replace the word with **HE, SHE, or THEY** use **WHO**. If you can replace it with **HIM, HER, or THEM**, use **WHOM**."

If it is unknown if you are referring to a single person or more than one person, use WHO (e.g., WHO made the cake?)

**THAT and WHICH** refer to things, never to people.

- **THAT** introduces an essential clause (a clause that can't be removed without deleting essential information.)

*Examples:* That is the book I recommended.

This is the type of book that inspires me.

- **WHICH** introduces a nonessential clause (a clause that adds information but not essential information.)

**NOTE: Use a comma before introducing a nonessential clause that starts with WHICH.**

*Examples:* My new kitten, which I really love, has soft white fur.

I washed the dishes for Mom, which made her happy.

I picked a bouquet of roses, which are my favorite type of flowers.



# COURSE READINGS

SAMPLE  
not for use

# Benjamin West

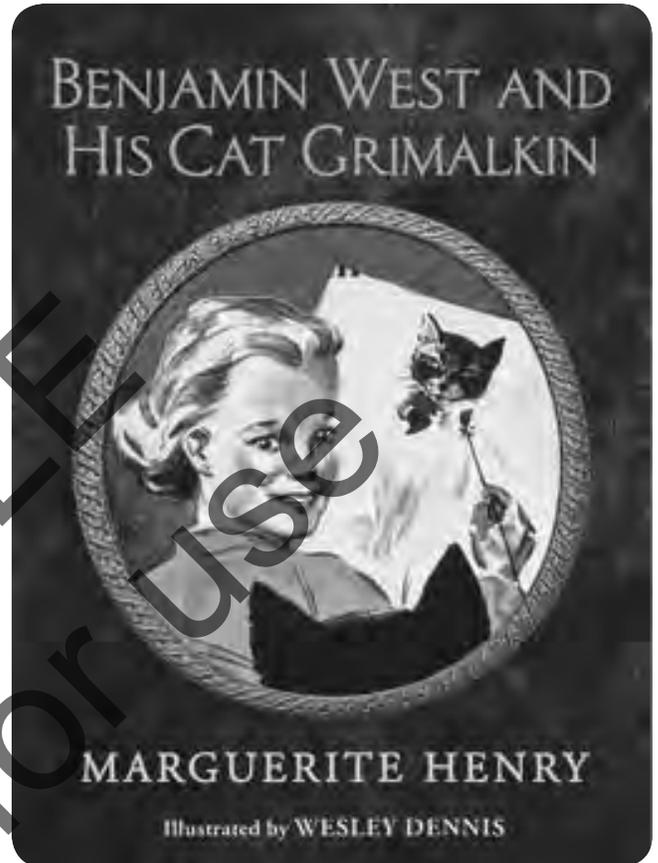
by Nathaniel Hawthorne

In the year 1738, there came into the world, in the town of Springfield, Pennsylvania, a Quaker infant, from whom his parents and neighbors looked for wonderful things. A famous preacher of the Society of Friends had prophesied about little Ben, and foretold that he would be one of the most remarkable characters that had appeared on earth since the days of William Penn. On this account, the eyes of many people were fixed upon the boy. Some of his ancestors had won great renown in the old wars of England and France; but it was probably expected that Ben would become a preacher, and would convert multitudes to the peaceful doctrines of the Quakers. Friend West and his wife were thought to be very fortunate in having such a son.

Little Ben lived to the ripe age of six years without doing any thing that was worthy to be told in history. But one summer afternoon, in his seventh year, his mother put a fan into his hand and bade him keep the flies away from the face of a little babe who lay fast asleep in the cradle. She then left the room.

The boy waved the fan to-and-fro, and drove away the buzzing flies whenever they had the impertinence to come near the baby's face. When they had all flown out of the window or into distant parts of the room, he bent over the cradle and delighted himself with gazing at the sleeping infant. It was, indeed, a very pretty sight. The little personage in the cradle slumbered peacefully, with its waxen hands under its chin, looking as full of blissful quiet as if angels were singing lullabies in its ear. Indeed, it must have been dreaming about Heaven; for while Ben stooped over the cradle, the little baby smiled.

"How beautiful she looks!" said Ben to himself. "What a pity it is that such a pretty smile should not last forever!"



**Marguerite Henry wrote a wonderful fictionalized biography of Benjamin West. This book is part of the Reading Challenge for Level 7. If you have not already read this book, consider starting it now.**

Now Ben, at this period of his life, had never heard of that wonderful art, by which a look, that appears and vanishes in a moment, may be made to last for hundreds of years. But, though nobody had told him of such an art, he may be said to have invented it for himself. On a table, near at hand, there were pens and paper and ink of two colors, black and red. The

# Johanna Spyri

by Mary Beyer

Crystal clear waters lapped against the shores of Lake Zurich and reflected the distant majesty of the snow-capped Swiss Alps. Surrounding foothills were abuzz with life as patches of wildflowers, scattered among the verdant greenery, beckoned the birds, bees, and butterflies to come and drink of their sweet nectar. A young family of five, nestled in the small village of Hirzel, Switzerland, welcomed a new child into the world on that sunny June day in 1827. The father, a country doctor, and the mother, a writer of religious poetry and hymns, chose to raise their family in the midst of one of the most stunning landscapes in the world, but they never could have imagined that over fifty million people would some day read about the breathtaking Swiss scenery in a novel written by their new baby girl.

The fourth child of six children born to Johann and Meta Heusser, Johanna was named after her father. Sheltered not only by towering mountain peaks, but also by the love and care of her family, Johanna blossomed in the beauty of her surroundings, developing a deep affection for her homeland and an appreciation for the healing power of nature. Frolicking among the hills with her siblings as playmates, Johanna's love for her family and faith in the goodness of God grew as strong and mighty as the mountains around her.

In contrast, just beyond the confines of her small, safe community, currents of change were casting foreboding shadows on the unsteady and uncertain future of Johanna's beloved country. Surely, her parents felt some apprehension about sending her away at the age of sixteen to a boarding school in west Switzerland, but they also must have taken comfort in knowing that they had taught their daughter virtuous principles that would guide her life in spite of the opposition she would



**Johanna Spyri's book *Heidi* has been made into over 20 films or television shows. This book is part of the Reading Challenge for Level 7. If you have not already read this book, consider starting it now!**

undoubtedly experience.

Johanna was safe throughout her schooling but returned home soon after graduating. Civil war had erupted in Switzerland, and Johanna's parents understandably wanted their daughter near. She spent her days helping her mother around the home, teaching her two younger siblings, and reading as often as she could.

# The Importance of Good Friendships

## Essay Ideas & Research Notes

- "The better part of one's life consists of his friendships." (Abraham Lincoln, *Letter to Joseph Gillespie*, 13 July 1849)
- "Friendship is all privilege. It is a rare privilege to have a friend, and a great opportunity to be one." (Obert C. Tanner, *Christ's Ideals for Living*, pg 259)
- "A friendship can be a real sanctuary from an often stormy and demanding world." (Chieko N. Okazaki, *Sanctuary*, pg 9)
- "Without friends no one would choose to live, though he had all other goods." (Aristotle, *The Harper Book of Quotations*, 3rd ed., pg. 166.)
- "Perhaps more than any other single factor, the quality of our human ties determines the quality of our lives. So a high priority should be the building of relationships with our family and friends." (No specific author, *Moment's Pause*, pg 142)
- "The making of friends who are real friends, is the best token we have of a man's success in life." Edward Everett Hale, *The National cyclopedia of American Biography*, pg 739)
- "If we neglect friendships, we run the risk of becoming ingrown and shriveled or lonely and embittered." (Joan B. MacDonald, *Holiness of Everyday Life*, pg 79)
- "In today's world so many people willingly trade friendships for video characters and quick text messages. They spend their time identifying with television personalities who for them are only faces on a screen. They are choosing to "hang out" rather than commit to a deep and meaningful relationship that can be sealed in the temple for eternity. Think about it. True friendships are based on love of God and sharing that love with others." (Ronald A. Rasband, "They Friends Do Stand By Thee," *BYU Speeches*, Mar 07, 2010)
- "Relationships are more important to us than most of us realize. When adults are asked to identify times when they are happy, most indicate that what make them most happy—or most sad—are personal relationships with others. Those relationships are usually more important than personal health, more important than employment, more important than money and material things. (No specific author, *Moment's Pause*, pg 142)
- "True happiness consists not in the multitude of friends, but in the worth and choice." (Ben Jonson, *Cynthia's Revels*, Act III Scene 2)
- "Friends help to determine your future. You will tend to be like them and to be found where they choose to go . . . The friends you choose will either help or hinder your success." (Thomas S. Monson, "In Harm's Way," *Ensign*, May 1998, pg 47)
- "Since friendship is the giving of ourselves, and since the supply of ourselves is so limited, we generally do not make more than a few real friends in a lifetime. It is best therefore to find in those friendships a common love for things beautiful, devotion to truth, and a common effort to make the world a little better." (Obert C. Tanner, *Christ's Ideals for Living*, pg 256)
- "In this troubled world, we could all use someone with whom we can talk freely; we could all use more acceptance and openness; we could all use more understanding; we could all use more tolerance. We often find it is our friends who lift us out of our troubles, helping us reach heights we could never attain on our own." (Joan B. MacDonald, *Holiness of Everyday Life*, pg 79)
- "At some point we will all be tested. It is a part of life.

# The Life of Edgar Albert Guest: The People's Poet

by Mary Beyer and Jenny Phillips

A century ago, millions of Americans sat down at the breakfast table, opened their newspapers, and eagerly anticipated the uplifting and inspiring words they would read in Eddie Guest's column.

His humility was endearing, his humor was entertaining, his sentimentality was thought-provoking, and his message of service and brotherly love was appealing to those who sought for a better world. During his time, it was said that "Eddie Guest is probably closer to the hearts of the great mass of American people than any other living poet." (*American Magazine*, Volume 93, 1922)

In the history of the city of Detroit, it was stated that "no state is prouder of her poet son than Michigan is of Edgar Albert Guest." But it was not just Michigan who loved him, Americans embraced him because their lives—their hopes and dreams, their struggles and sorrows, their victories and rejoicings—were reflected in his work.

Although many would look at his success and accomplishments as those of a self-made man, Guest would tell you there is no such thing. "No one achieves anything by his own efforts alone; all along the way are countless others who contribute to his progress, who help him to reach his goal." At a time when the self-made man was an American symbol of ambition, hard work, and greatness, Guest knew that truly great men were made so because they lived worthy of the generosity and friendship of others.

His life began in Birmingham, England on August 20th, 1881. His parents, Edwin and Julia Wayne Guest, uprooted the family and began a new life in Detroit, Michigan when Eddie was only ten years old.

A year later, his father lost his job, so young Eddie began working after school at Doty Brothers' drugstore to help support the family. He secured



the job by assuring the owner he could shine the soda-water glasses "to such a polished state of brilliance that the customers would have to wear yellow goggles, thus making one department of the business feed another department." (R. Marshall) His enthusiasm for hard work caught the attention of Dave Robbins, another drugstore owner, who snatched Eddie away and offered him a higher wage to work for him down the street.

A customer of Robbins' drugstore was also a bookkeeper of the *Detroit Free Press*; to him Eddie confessed his desire to be a reporter. And so, when a position opened up, the man offered Eddie a job. Thirteen-year-old Eddie jumped at the chance to earn \$1.50 a week. His duties as an office boy kept

# The Path To Home

*by Edgar Guest*

There's the mother at the doorway, and the children at the gate,  
And the little parlor windows with the curtains white and straight.  
There are shaggy asters blooming in the bed that lines the fence,  
And the simplest of the blossoms seems of mighty consequence.  
Oh, there isn't any mansion underneath God's starry dome  
That can rest a weary pilgrim like the little place called home.

Men have sought for gold and silver; men have dreamed at night of fame;  
In the heat of youth they've struggled for achievement's honored name;  
But the selfish crowns are tinsel, and their shining jewels paste,  
And the wine of pomp and glory soon grows bitter to the taste.  
For there's never any laughter, howsoever far you roam,  
Like the laughter of the loved ones in the happiness of home.

There is nothing so important as the mother's lullabies,  
Filled with peace and sweet contentment, when the moon begins to rise—  
Nothing real except the beauty and the calm upon her face  
And the shouting of the children as they scamper 'round the place.  
For the greatest of man's duties is to keep his loved ones glad  
And to have his children glory in the father they have had.

So wherever a man may wander, and whatever be his care,  
You'll find his soul still stretching to the home he left somewhere.  
You'll find his dreams all tangled up with hollyhocks in bloom,  
And the feet of little children that go racing through a room,  
With the happy mother smiling as she watches them at play—  
These are all in life that matter, when you've stripped the sham away.

# No Children!

*by Edgar Guest*

No children in the house to play—  
It must be hard to live that way!  
I wonder what the people do  
When night comes on and the work is through,  
With no glad little folks to shout,  
No eager feet to race about,  
No youthful tongues to chatter on  
About the joy that's been and gone?  
The house might be a castle fine,  
But what a lonely place to dine!

No children in the house at all,  
No finger marks upon the wall,  
No corner where the toys are piled—  
Sure indication of a child.  
No little lips to breathe the prayer  
That God shall keep you in His care,  
No glad caress and welcome sweet  
When night returns you to your street;  
No little lips a kiss to give—  
Oh, what a lonely way to live!

No children in the house! I fear  
We could not stand it half a year.  
What would we talk about at night,  
Plan for and work with all our might,  
Hold common dreams about and find  
True union of heart and mind,  
If we two had no greater care  
Than what we both should eat and wear?  
We never knew love's brightest flame  
Until the day the baby came.

And now we could not get along  
Without their laughter and their song.  
Joy is not bottled on a shelf,  
It cannot feed upon itself,

And even love, if it shall wear,  
Must find its happiness in care;  
Dull we'd become of mind and speech  
Had we no little ones to teach.  
No children in the house to play!  
Oh, we could never live that way!

# Picture Books

*An excerpt*

*by Edgar Guest*

I hold the finest picture-books  
Are woods and fields and running brooks;  
And when the month of May has done  
Her painting, and the morning sun  
Is lighting just exactly right  
Each gorgeous scene for mortal sight,  
I steal a day from toil and go  
To see the springtime's picture show.

What hand can paint a picture book  
So marvelous as a running brook?  
It matters not what time of day  
You visit it, the sunbeams play  
Upon it just exactly right,  
The mysteries of God to light.  
No human brush could ever trace  
A drooping willow with such grace!

Page after page, new beauties rise  
To thrill with gladness and surprise  
The soul of him who drops his care  
And seeks the woods to wander there.

## Example Literary Analysis Essay

### *Daddies*

I would rather be the daddy  
Of a romping, roguish crew,  
Of a bright-eyed chubby laddie  
And a little girl or two,  
Than the monarch of a nation  
In his high and lofty seat  
Taking empty adoration  
From the subjects at his feet.

I would rather own their kisses  
As at night to me they run,  
Than to be the king who misses  
All the simpler forms of fun.  
When his dreary day is ending  
He is dismally alone,  
But when my sun is descending  
There are joys for me to own.

He may ride to horns and drumming;  
I must walk a quiet street,  
But when once they see me coming  
Then on joyous, flying feet  
They come racing to me madly  
And I catch them with a swing  
And I say it proudly, gladly,  
That I'm happier than a king.

You may talk of lofty places,  
You may boast of pomp and power,  
Men may turn their eager faces  
To the glory of an hour,  
But give me the humble station  
With its joys that long survive,  
For the daddies of the nation  
Are the happiest men alive.



### Analysis of Edgar Guest's Poem "Daddies"

Edgar Guest has a way of evoking thought through his words, as is evident in his poem "Daddies." The message of this poem, that fatherhood brings more joy than any other position, is effective for several reasons.

The consistent rhyme scheme and meter, marks of Edgar's poetry, give the poem a melodic feel that is easy to read. Alliteration also adds to the musical feel of the poem with phrases such as "romping, roguish," "forms of fun," "dreary days," and "pomp and power."

Not only does Guest's poem please our ears, but it gives an entire sermon about his message in just four stanzas. He accomplishes this by writing aphoristically. Phrases such as "empty adoration," "glory of an hour," and "misses simpler forms of fun," have so much meaning compressed into them that the listener is led to ponder the depth and profundity of the message.

Adding to the impact of his message is Edgar's use of juxtaposition (two opposites being placed close together for contrasting effect), which helps us feel the disparity between fatherhood and prestigious positions. For example, Guest contrasts words such as "horns and drumming" with "quiet," and "lofty" with "humble."

Although many literary devices are used to make the poem effective, it would not mean much without its focused theme. The pay-off line of this poem wraps up and summarizes its profound message with a punch: "For the daddies of the nation are the happiest men alive."

"Daddies" is just one of the many poems by Edgar Guest about fatherhood that brilliantly use literary devices to make the poems so effective and endearing.

## SILENCE

by Edgar Guest

I did not argue with the man,  
It seemed a waste of words.  
He gave to chance the wondrous plan  
That gave sweet song to birds.

He gave to force the wisdom wise  
That shaped the honeybee,  
And made the useful butterflies  
So beautiful to see.

And as we walked beneath splendid trees  
Which cast a friendly shade,  
He said: "Such miracles as these  
By accident were made."

Too well I know what accident  
And chance and force disclose  
To think blind fury could invent  
The beauty of a rose.

I let him talk and answered not.  
I merely thought it odd  
That he could view a garden plot  
And not believe in God.

## SILENCE (ANNOTATED)

by Edgar Guest

I did not argue with the man,  
It seemed a waste of words. alliteration  
He gave to chance the wondrous plan  
That gave sweet song to birds. alliteration

He thought that it was just an accident, not God, that created things as beautiful and amazing as butterflies and bees.

He gave to force the wisdom wise alliteration  
That shaped the honeybee,  
And made the useful butterflies  
So beautiful to see.

And as we walked beneath splendid trees  
Which cast a friendly shade,  
He said: "Such miracles as these  
By accident were made."

blind fury = violent nature. He knows what accidents and violent nature do, and it is not creating something as amazing as a rose!

Too well I know what accident  
And chance and force disclose  
To think blind fury could invent  
The beauty of a rose.

I let him talk and answered not.  
I merely thought it odd  
That he could view a garden plot end of words.)

And not believe in God. plot, not, God = assonance

Guest shows and does not TELL his message. He uses dialogue and a story to get his point across rather than just saying: "God created things--it wasn't an accident." I feel this approach is very effective! It pulled me into the poem and made me think. You don't feel defensive because he is not preaching.

(the repetition of vowel sounds in the middle or end of words.)



# EDITING

SAMPLE  
not for use

# EDITING SYMBOLS

Capitalize	≡
Add a Comma	^
Add an Apostrophe	∨
Add a Question Mark	∧?
Add a Period	^.
Add an Exclamation Mark	^!
Make a Word Lowercase	lc
Delete a Letter or Word	/
Start a New Paragraph	¶
Change the Order Of	~
Cross out an incorrect word, and write the correct word above the crossed out word.	

# EDITING EXPLANATIONS

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1. The word “I” is always capitalized.
- 

2. Use AN before word starting with a vowel. Use A before a word starting with a consonant.
- 

3. Three or more words or phrases in a series are separated with commas.

*Example: I love birds, trees, clouds, butterflies, and flowers.*

Do not use commas in a series when all items are joined by or, and, or nor in a short sentence. “I love birds and clouds and trees.”

*Example: You can have apples or oranges or cherries.*

---

4. Use a comma and a coordinating conjunction (FANBOYS: for, and, nor, but, or, yet, so) to connect two independent clauses. An independent clause is a clause that can stand on its own as a sentence. An independent clause needs a subject, a verb, and a complete thought.

*Examples: It was hot, so I opened the window. | I wanted to go, but it was too late.*

---

5. No comma is needed here because the conjunction (for, and, nor, but, or, yet, so) is not connecting two independent clauses; it’s connecting a compound verb or verb phrase. Remember that to use a comma and a coordinating conjunction, you need an independent clause on each side of the comma.
- 

6. No comma is needed here because the conjunction (for, and, nor, but, or, yet, so) is not connecting two independent clauses; it’s connecting a compound direct object. Remember that to use a comma and a coordinating conjunction, you need an independent clause on each side of the comma.
- 

7. When a dependent clause is at the beginning of a sentence, set it off with a comma. When a dependent clause is at the end of a sentence, usually do not set it off with a comma (unless it is an afterthought that interrupts the flow). (A dependent clause has a subject and a verb but is not a full sentence because it indicates more to come and does not express a complete thought.)

*Examples: When you finish the book, we will go to the park.*

*We will go to the park when you finish the book.*

Do not confuse a dependent clause with a prepositional phrase. A dependent clause turns into an independent clause if you take off the subordinating conjunction at the beginning of the clause.

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8. Use a comma between the day of the week and the month. Use a comma between the day of the month and the year. No comma is used between the month and the year when they are the only two elements in the date.

*Examples: School ends on Friday, May 21st. | I was born on October 2, 1983.*

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# SENTENCE DICTATION

SAMPLE  
not for use

# Sentence Dictation - Instructions

## To the Parent

After years of study and testing, the creators of *The Good & the Beautiful* curriculum have determined that the best way to improve spelling skills for upper elementary grades is through

1. Reading large amounts of high-quality literature
2. Learning and applying basic spelling rules\*
3. Practicing spelling patterns and targeted words (rule breakers and commonly misspelled words) with repetition

\*Some spelling rules are so complex and/or have so many exceptions that they tend to not be helpful, and they are not included in this course.

Sentence dictation exercises are a vital part of the course and have been very carefully designed to target

1. Spelling patterns
2. Words which are rule breakers and commonly misspelled words (listed on the next page)
3. Grammar and punctuation rules
4. Homophones
5. Commonly Confused Word Pairs

The creators of *The Good & the Beautiful* curriculum also found that causing students to utilize and process grammar skills through sentence dictation more effectively helps students understand and retain grammar skills than worksheets and exercises alone.

Note: For practice and repetition some of the spelling pages are duplicated at a later point. Most likely, children will not remember all of the sentences and will not feel it is redundant.

## How To Complete Sentence Dictation Exercises

Dictate three sentences to child each day. Say the sentence out loud as many times as the child needs. Child writes the sentence on a personal whiteboard. Do not make any corrections until child completes the entire sentence. Have child correct all the mistakes in a sentence before dictating another sentence:

- A. Have child circle incorrectly spelled words, and then write or spell out loud the word correctly five times.
- B. Explain any missed grammar concepts to child.

If child gets the sentence completely correct, pass off the sentence and do not repeat the sentence again the next day.

If child makes any mistakes in the sentences, do not pass off the sentence, and dictate the sentence the next day. Continue this process each day until the sentence is written correctly.

*Note:* This symbol  means child should be instructed to underline a part of the sentence according to the instructions.

*Note:* Most spelling rules are no longer practice in the Level 7 course.

## Sentence Dictation—Lists

In addition to spelling rules, sentence dictation exercises practice the following:

### Rule Breakers and Commonly Misspelled Words

a lot (never alot)	column	finally	knowledge	piece	sequel
achieve	courage	foreign	Mississippi	possible	similar
arctic	courageous	generally	mysterious	privilege	statue
Arkansas	different	giraffe	necessary	realize	succeed
audience	embarrass	headache	nickel	relief	temperature
balloon	enough	height	niece	religious	tomorrow
caught	environment	horrible	ninety	rhythm	unique
cereal	experience	Israel	occasion	righteous	usually
cinnamon	fabulous	jealous	opinion	salmon	vegetable
college	familiar	jewelry	opposite	schedule	village
	favorite	judgment	Oregon	scheme	weight

### Commonly Confused Words

your/you're	are/our	Its/It's	lose/loose
there's/theirs	affect/effect	Who/Whom/Which/That	accept/except

### Spelling Patterns

EX

UE

WR

Two sounds of AIN

Silent H

Y says /i/

U Can Say /CH/

**Prefixes:**

tele—

inter—

fore—

**Suffixes:**

—able

—ible

**Changing Y to I:** Words that end with CONSONANT + Y must have the Y changed to an I before adding any suffix: (Examples: happy-happiness, beauty-beautiful, plenty-plentiful)

## Sentence Dictation—Lists

### Homophones

berry/bury	hole/whole	principal/principle
cheep/cheap	mail/male	profit/prophet
clause/claws	marry/merry/Mary	sail/sale/sell/cell
council/counsel	pail/pale	seam/seem
do/due/dew	patience/patients	soar/sore
groan/grown	piece/peace	through/threw
higher/hire	plain/plane	weather/whether

### Rule Breakers and Commonly Misspelled Words - Review From Level 5

ancient	captain	excellent	license	quite	square
answer	probably	exercise	listened	receipt	stomach
August	certain	February	machine	receive	surface
autumn	comfortable	furious	material	religion	surprise
because	continue	government	measure	restaurant	sweat
belief	cousin	island	mirror	scene	thousand
believe	curious	January	neighbor	science	treasure
breath	distance	journal	physical	scientist	welcome
breathe	elephant	knife	produce	scissors	wheel
business	engine	language	quiet	shouldn't	wouldn't
calendar	Europe	library	quit	special	wrinkle



# ANSWER KEY

SAMPLE  
not for use

# LESSON 5

## Regions of the United States

As shown on the image on this page, the United States is often divided into the following major geographical regions:

- West
- Midwest
- Northeast
- South

The image on this page also shows subdivisions of the major regions. For example, the Pacific West and Mountain West are both subdivisions of the West.

The government divides the United States into regions for things such as the United States Census Bureau (which you will learn about later in the course), but there is no government structure or laws for the regions. Regions simply help to describe larger areas or help group together states that are similar in features such as climate, geography, history, or culture.

Since these are not officially defined regions, the states included in some regions vary according to the mapmaker.

In this course, as well as learning to identify regions of the United States, you will study the Northeast regions: Middle Atlantic and New England.

Exercise 1: List the correct answer(s) for each question.

1. In which major region of the United States do you live?

answer will vary

2. In which subdivision of the United States regions do you live?

answer will vary



3. List the states in the Pacific West:

Washington  
Oregon

California

Alaska

Hawaii

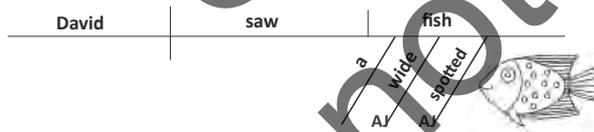
4. List four of the many states in the South:

Four of the following should be listed: Texas, Oklahoma, Arkansas, Louisiana, North Carolina, Virginia, West Virginia, Delaware, Maryland, Mississippi, Tennessee, Alabama, Kentucky, Florida, Georgia, South Carolina

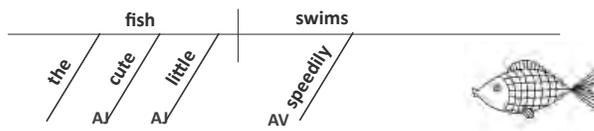
## Sentence Diagramming

Diagram the sentences below. Refer to Steps 1-5 on page 18 of your Course Companion if needed. Then, in your sketchbook, draw the line art images. (Hint: ITS is a pronoun.)

David saw a wide, spotted fish.



The cute, little fish swims speedily.



The striped fish puckers its little lips.



I watched the huge, orange fish.

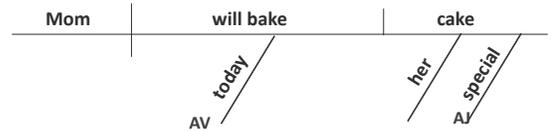


Diagram the sentences below. Refer to Step 9 on page 19 of your Course Companion if needed. You must draw the lines for the last sentence. (Hint: TODAY is modifying the verb so it is an adverb.)

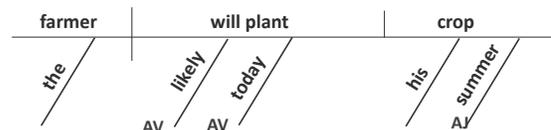
I have been feeding the lovely birds today.



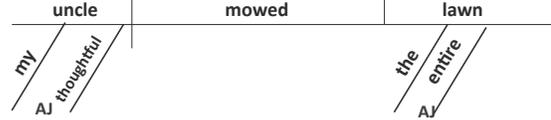
Mom will bake her special cake today.



Today the farmer will likely plant his summer crop.



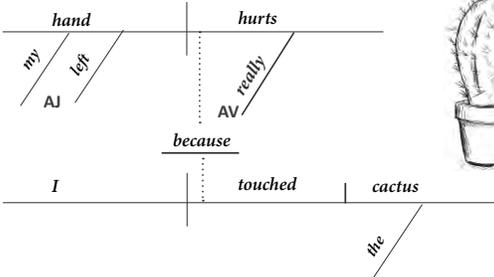
My thoughtful uncle mowed the entire lawn.



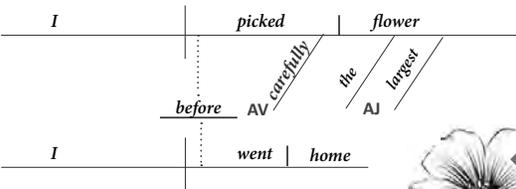
### Sentence Diagramming

- Diagram the sentences below. Refer to page 19 in your *Course Companion* if needed. This lesson focuses on Step 10. Remember to diagram the independent clause on the first line. **Then, in your sketchbook, draw the line art images.**

My left hand really hurts because I touched the cactus.

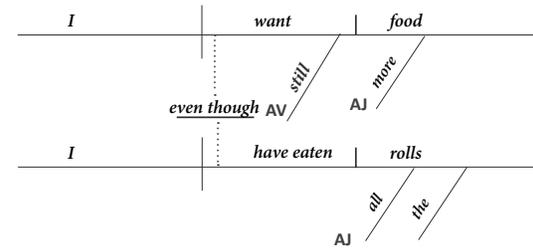


I carefully picked the largest flower before I went home.

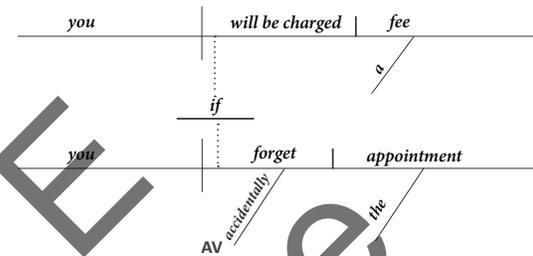


- Diagram the following sentences. Only the first line is given; you must draw the other lines.

Even though I have eaten all the rolls, I still want more food.



If you accidentally forget the appointment, you will be charged a fee.



### Gerunds

Open your *Course Companion* to page 34 and read the section about gerund phrases. Then, complete the exercises.

- Exercise 1: Fill in the blanks.

A gerund is a noun made from a verb by adding ing.

- Exercise 2: All the underlined words in this exercise are gerunds. Determine if each gerund is functioning as a subject or direct object and underline the correct choice.

*Tip:* Think of where you would put the underlined word if you were sentence diagramming—as a subject or direct object.

- My family enjoys working.  
subject | direct object
- Working makes you feel great!  
subject | direct object
- Quitting is not an option.  
subject | direct object
- I have not even considered quitting.  
subject | direct object
- Luckily, cheating is not a problem in my class.  
subject | direct object
- Smiling makes you feel good.  
subject | direct object
- Yes! Judging unfairly is wrong.  
subject | direct object

- Exercise 3: For each sentence, determine if the underlined word is a verb or a gerund, which functions as a noun. Underline the correct answer. *Tip: Ask if the underlined word is doing the main action—if so, it's a verb. ING words functioning as verbs are always in a verb phrase (e.g., AM JUMPING, WAS JUMPING).*

- I have been working on this project all day.  
verb | gerund (noun)
- Starting is the hardest part.  
verb | gerund (noun)
- I will be painting the barn tomorrow.  
verb | gerund (noun)
- David will be baking the birthday cake.  
verb | gerund (noun)
- Helen is good at baking cakes.  
verb | gerund (noun)
- Swimming is good exercise.  
verb | gerund (noun)
- Dave is trying very hard.  
verb | gerund (noun)
- The family over there is singing.  
verb | gerund (noun)
- I have been washing my dog.  
verb | gerund (noun)

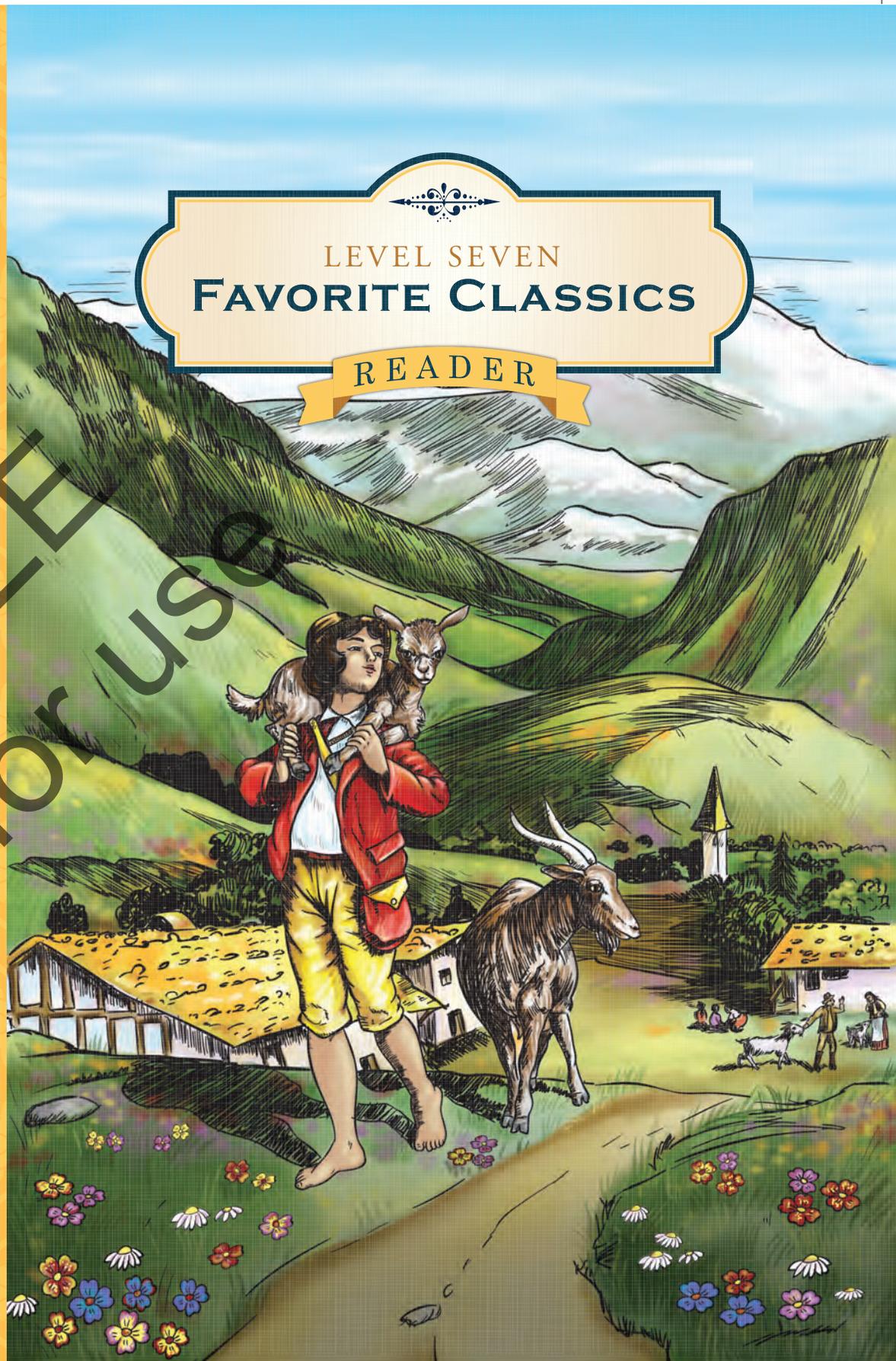
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SAMPLE not for use



LEVEL

7



LEVEL SEVEN  
FAVORITE CLASSICS

READER



LEVEL SEVEN  
**FAVORITE CLASSICS**

READER

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# THE *Blind* BROTHER

*A Story of the Pennsylvania Coal Mines*

WRITTEN BY HOMER GREENE

EDITED BY JENNY PHILLIPS

FIRST PUBLISHED IN 1887

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MODERN-DAY GRAMMAR AND SPELLING.

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would have been awful.”

“I wish it had been one of us alone,” answered Tom, “for Mommie’s sake. I wish it had been only me. Mommie couldn’t ever stand it to lose—both of us—like—this.”

For their own misfortune, these boys had not shed a tear; but at the mention of Mommie’s name, they both began to weep, and for many minutes the noise of their sobbing and crying was the only sound heard in the desolate heading.

Tom was the first to recover.

A sense of the responsibility of the situation had come to him. He knew that strength was wasted in tears. And he knew that the greater the effort towards physical endurance, towards courage and manhood, the greater the hope that they might live until a rescuing party could reach them. Besides this, it was his place, as the older and stronger of the two, to be very brave and cheerful for Bennie’s sake. So he dried his tears, and fought back his terror, and spoke soothing words to Bennie, and even as he did so, his own heart grew stronger, and he felt better able to endure until the end, whatever the end might be.

“God can see us down in the mine just as well as He could up there in the sunlight,” he said to Bennie. “And whatever He’d do for us up there He’ll do for us down here. And there are those that won’t let us die here, either, while they’ve got hands to dig us out; and I shouldn’t wonder—I shouldn’t wonder a bit—if they were digging for us now.”

After a time, Tom concluded that he would pass up along the line of the fall, through the old chambers, and see if there was not some opening left through which escape would be possible.

So he took Bennie’s hand again and led him slowly up through the abandoned workings, in and out, to the face of the fall at every point where it was exposed, only to find, always, the masses of broken and tumbled rock reaching from floor to roof.

Yet not always! Once, as Tom flashed the lamplight up into a blocked entrance, he discovered a narrow space between the top of the fallen rock and the roof; and releasing Bennie’s hand, and climbing up to it, with much

difficulty, he found that he was able to crawl through into a little open place in the next chamber.

From here he passed readily through an unblocked entrance into the second chamber; and at some little distance down it, he found another open entrance. The light of hope flamed up in his breast as he crept along over the smooth, sloping surfaces of fallen rock, across one chamber after another, nearer and nearer to the slope, nearer and nearer to freedom, and the blessed certainty of life. Then, suddenly, in the midst of his reviving hope, he came to a place where the closest scrutiny failed to reveal an opening large enough for even his small body to force its way through. Sick at heart, in spite of his self-determined courage, he crawled back through the fall, up the free passages, and across the slippery rocks to where Bennie stood waiting.

“I didn’t find anything,” he said in as strong a voice as he could command. “Come, let’s go on up.”

He took Bennie’s hand and moved on. But, as he turned through an entrance into the next chamber, he was startled to see, in the distance, the light of another lamp. The sharp ears of the blind boy caught the sound of footsteps.

“Somebody’s coming, Tom,” he said.

“I see the lamp,” Tom answered, “but I don’t know who it can be. There wasn’t anybody in the new chambers when I started down with the load. All the men went out quite a bit ahead of me.”

The two boys stood still as the strange light approached, and, with the light, appeared, to Tom’s astonished eyes, the huge form and bearded face of Jack Rennie.

## Chapter 7

### THE SHADOW OF DEATH

*W*hy, lads!" exclaimed Rennie. "Lads!" Then, flashing the light of his lamp into the boys' faces, he exclaimed, "What, Tom, is it you—you and the blind brother? Ah! But it's very bad for you, brothers, very bad—and worse yet for the poor mother at home."

When Tom first recognized Rennie, he could not speak for fear and amazement. The sudden thought that he and Bennie were alone, in the power of this giant whose liberty he had sworn away, overcame his courage. But when the kindly voice and sympathizing words fell on his ears, his fear departed, and he was ready to fraternize with the convict as a companion in distress.

"Tom," whispered Bennie, "I know his voice. It's the man that talked so kindly to me on the day of the strike."

"I remember you, laddie," said Jack. "I remember you right well." Then, turning to Tom, "You were coming up the fall; did you find any opening?"

"No," said Tom, speaking for the first time since the meeting. "None that's any good."

"And there's nothing above either," replied Jack, "so we've little to do but wait. Sit you down, lads, and tell me how you got caught."

Seated on a shelf of rock, Tom told in a few words how he and Bennie had been shut in by the fall. Then Jack related to the boys the story of his escape from the sheriff and how his comrades had spirited him away into these abandoned workings and were supplying him with food until such time as he could safely go out in disguise and take ship for Europe.

There he was when the crash came.

"Now you must wait with patience," he said. "It'll not be for long; they'll

# MARY JONES *and* HER BIBLE

*The Story of a Welsh Girl's Faith*

Written By Mary Emily Ropes

Edited by Jenny Phillips and Jennifer D. Lerud

Illustrations recreated by Maria Dalbaeva

FIRST PUBLISHED IN 1892

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## Chapter 1

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# At the Foot of the Mountain

*O Shepherd of all the flock of God,  
Watch over Thy lambs and feed them;  
For Thou alone, through the rugged paths,  
In the way of life can lead them.*

It would be hard to find a lovelier, more picturesque spot than the valley where nestles the little village of Llanfihangel. Above the village towers the majestic mountain with its dark crags, its rocky precipices, and its steep ascents; while stretching away in the distance to the westward, lie the bold shore and glistening waters of the bay, where the white waves come rolling in and dash into foam.

And now as, in thought, we stand upon the lower slopes of the valley and look across the little village of Llanfihangel, we find ourselves wondering what kind of people have occupied those rude grey cottages for the last century. What were their simple histories, their habits, their toils and struggles, their sorrows and pleasures?

To those then who share our interest in this place and events connected with them, we would tell the simple tale which gives Llanfihangel a place among the justly celebrated and honored spots of the country of Wales.

In the year 1792, over two hundred years ago, the night shadows had fallen around the little village of Llanfihangel. The season was late autumn, and a cold wind was moaning and sighing among the trees, stripping them of their changed garments, lately so green and gay, whirling them round in eddies, and laying them in shivering heaps along the narrow valley.



her kind friends and set off on her homeward journey, her mind full of the one great longing, out of which a resolution was slowly shaping itself until it was formed at last.

“I must have a Bible of my own!” she said aloud, in the earnestness of her purpose. “I must have one if I have to save up for it for ten years!” And by the time this was settled in her mind, the child had reached her home.

Christmas had come, and with it some holidays for Mary and the other scholars who attended the school at Abergynolwyn, but our little heroine would only have been sorry for the cessation of lessons, had it not been that during the holidays she had determined to commence carrying out her plan of earning something towards the purchase of a Bible.

Without neglecting her home duties, she managed to undertake little jobs of work, for which the neighbors were glad to give her a trifle. Now it was to mind a baby while the mother was at the wash tub, now to pick up sticks and brushwood in the woods for fuel or to help to mend and patch the poor garments of the family for a worn, weary mother who was thankful to give a small sum for this timely welcome help.

And every halfpenny, every farthing (and farthings were no unusual fee among such poor people as those of whom we are telling) was put into a rough little money box with a hole in the lid, which Jacob made for the purpose. The box was kept in a cupboard on a shelf where Mary could reach it, and it was a real and heartfelt joy to her when she could bring her day's earnings—some little copper coins, perhaps—and drop them in, longing for the time to come when they would have swelled to the requisite sum—a large sum, unfortunately—for buying a Bible.

It was about this time that good Mrs. Evans, knowing the child's earnest wish and wanting to encourage and help her, made her the present of a fine cock and two hens.

“Nay, nay, my dear, don't thank me,” said she, when Mary was trying to tell her how grateful she was. “I've done it, first, to help you along with that Bible you've set your heart on, and then, too, because I love you and like to give you pleasure. So now, my child, when the hens begin to lay, which will be early in the spring, you can sell your eggs, for these will be your very own to do what you like with, and you can put the money to any use you please. I

Charles from London had been sold or promised months ago.

This was discouraging news, and Mary went home downcast indeed, but not in despair. There was still a chance that one copy of the Scriptures yet remained in Mr. Charles's possession; and if so, that Bible should be hers.

The long distance—over twenty-five miles—the unknown road, the far-famed, but to her, strange minister who was to grant her the boon she craved—all this, if it a little frightened her, did not for one moment threaten to change her purpose.

Even Jacob and Molly, who at first objected to her walking to Bala for the purchase of her Bible on account of the distance, ceased to oppose their will to hers. "For," said good Jacob to his wife, "if it's the Lord answering our prayers and leading the child as we prayed He might, it would be ill for us to go against His wisdom."

And so our little Mary had her way. And, having received permission for her journey, she went to a neighbor living near, and telling her of her proposed expedition, asked if she would lend her a wallet to carry home the treasure should she obtain it.

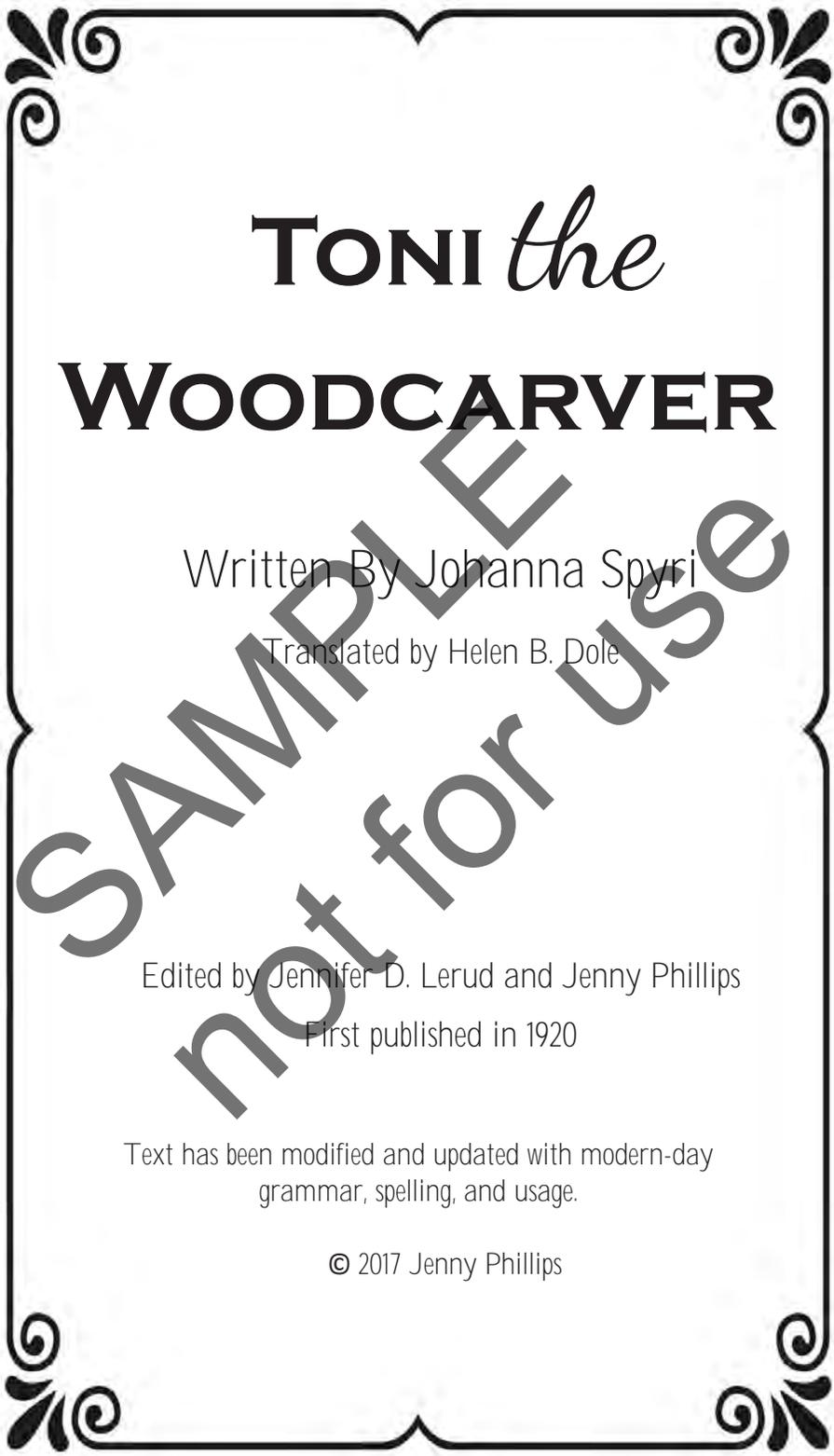
The neighbor, mindful of Mary's many little acts of thoughtful kindness towards herself and her children, and glad of any way in which she could show her grateful feeling and sympathy, put the wallet into the girl's hand and bade her goodbye with a hearty "God speed you!"

The next morning, a fresh breezy day in spring, in the year 1800, Mary rose almost as soon as it was light and washed and dressed with unusual care; for was not this to be a day of days—the day for which she had waited for years, and which must, she thought, make her the happiest of girls, or bring to her such grief and disappointment as she had never yet known?

Her one pair of shoes—far too precious a possession to be worn on a twenty-five mile walk—Mary placed in her wallet, intending to put them on as soon as she reached the town.

Early as was the hour, Molly and Jacob were both up to give Mary her breakfast of hot milk and bread and have family prayer, offering a special petition for God's blessing on their child's undertaking, and for His





# TONI *the* WOODCARVER

Written By Johanna Spyri

Translated by Helen B. Dole

Edited by Jennifer D. Lerud and Jenny Phillips

First published in 1920

Text has been modified and updated with modern-day  
grammar, spelling, and usage.

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*Chapter 1*  
.....

# At Home in the Little Stone Hut

High up in the Bernese Oberland, quite a distance above the meadow-encircled hamlet of Kandergrund, stands a little lonely hut under the shadow of an old fir tree. Not far away, the wild brook rushes down from the wooded heights of rock. In times of heavy rains, it has carried away so many rocks and boulders that when the storms are ended, a ragged mass of stones is left through which flows a swift, clear stream of water. Therefore the little dwelling near by this brook is called the stone hut.

Here lived the honest day laborer Toni, who conducted himself well in every farmhouse where he went to work; for he was quiet and industrious, punctual at his tasks, and reliable in every way.

In his home he had a young wife and a little boy who was a joy to both of them. Near the hut in the little shed was the goat, the milk of which supplied food for the mother and child, while the father received his board through the week on the farms where he worked from morning until night. Only on Sunday was he at home with his wife and little Toni. The wife, Elsbeth, kept her little house in good order. It was narrow and tiny, but it always looked so clean and cheerful that everyone liked to come into the sunny room; and the father, Toni, was never so happy as when he was at home in the stone hut with his little boy on his knee.

For five years the family lived in harmony and undisturbed peace. Although they had no abundance and little worldly goods, they were happy and content. The husband earned enough, so they did not suffer want, and they desired nothing beyond their simple manner of life, for they loved each

work to manage to make two ends meet.”

It was a hard blow for Toni. All his hopes for many years lay destroyed before him; but he knew how his mother worked, how little good she herself had, and how she always tried to give him a little pleasure when she could. He said not a word and silently swallowed his rising tears, but he was very much grieved that all his hopes were over, since for the first time he had seen what wonderful things could be made out of a piece of wood.



Then Toni was all alone. He put his jug of milk in the hut and came out again. He looked around on every side. He looked over to the big mountain. Between that and his pasture was a wide valley so one had to descend in order to climb up to the big one. But all around both pastures, great dark masses of mountains looked down, some rocky, gray and jagged, others covered with snow, all reaching up to the sky, so high and mighty and with such different peaks and horns, and some with such broad backs, that it almost seemed to Toni as if they were enormous giants, each one having his own face and looking down at him.

It was a clear evening. The mountain opposite was shining in the golden evening light, and now a little star came into sight above the dark mountains and looked down at Toni in such a friendly way that it cheered him very much.

He thought of his mother, where she was now and how she was in the habit of standing with him at this time in front of the little cottage and talking so pleasantly. Then suddenly there came over him such a feeling of loneliness that he ran into the hut, threw himself down on the cot, buried his face in the hay and sobbed softly, until the weariness of the day overcame him and he fell asleep.

The bright morning lured him out early. The man was already outside. He milked the cows, spoke not a word and went away.

Now a long, long day followed. It was perfectly still all around. The cows grazed and lay down around in the sun-bathed pasture. Tom went into the hut two or three times, drank some milk and ate some bread and cheese. Then he came out again, sat down on the ground, and carved on a piece of wood he had in his pocket. For although he no longer dared to cherish the hope of becoming a woodcarver, yet he could not help carving for himself as well as he could. At last it was evening again. The man came and went. He said not a word, and Toni had nothing to say either.

Thus passed one day after another. They were all so long! So long! In the evening when it began to grow dark, it always seemed terrible to Toni, for then the high mountains looked so black and threatening, as if they would suddenly do him some harm. Then he would rush back into the hut and crawl into his bed of hay.

# RUDI

Written By Johanna Spyri

Translated by Helen B. Dole

Edited by Jennifer D. Lerud and Jenny Phillips

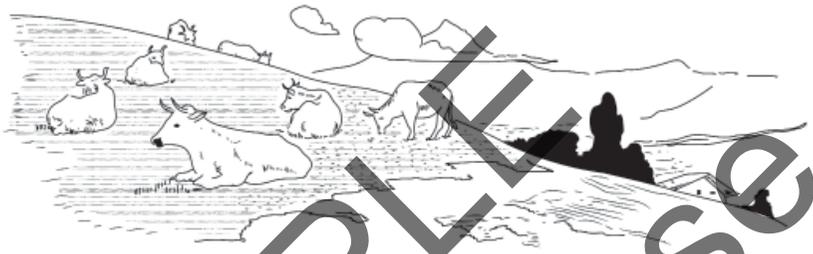
First published in 1921

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*Chapter 1*

## Without a Friend



The traveler who ascends Mt. Seelis from the rear will presently find himself coming out upon a spot where a green meadow, fresh and vivid, is spread out upon the mountain side. The place is so inviting that one feels tempted to join the peacefully grazing cows and fall to eating the soft green grass with them. The clean, well-fed cattle wander about with pleasant musical accompaniment; for each cow wears a bell, so that one may tell by the sound whether any of them are straying too far out toward the edge, where the precipice is hidden by bushes and where a single misstep would be fatal. There is a company of boys, to be sure, to watch the cows, but the bells are also necessary, and their tinkling is so pleasant to hear that it would be a pity not to have them.

Little wooden houses dot the mountain side, and here and there a turbulent stream comes tumbling down the slope. Not one of the cottages stands on level ground; it seems as though they had somehow been thrown against the mountain and had stuck there, for it would be hard to conceive of their being built on this steep slope. From the highway below you might think them all equally neat and cheery, with their open galleries and little wooden stairways, but when you came nearer to them you would notice

safely hidden. All around him was great silence; no sound came up from below; only the little bird was still whistling its merry tune. The sun was setting; the high snow peaks began to glimmer and to glow, and over the whole green alp lay the golden evening light. Rudi looked about him in silent wonder; an unknown feeling of security and comfort came over him. Here he was safe; there was no one to be seen or heard in any direction.

He sat there a long time and would have liked never to go away again, for he had never felt so happy in his life. But he heard heavy steps coming from the hut behind him. It was the herdsman; he was coming along carrying a small bucket; he was probably going to the stream to fetch water. Rudi tried to be as quiet as a mouse, for he was so used to having everyone scold and ridicule him that he thought the herdsman would do the same, or at least would drive him away. He huddled down under the bushes; but the branches crackled. Franz Martin listened, then came over and looked under the fir trees.

“What are you doing in there, half buried in the ground?” asked the herdsman with smiling face.

“Nothing,” answered Rudi in a faint voice that trembled with fear.

“Come out, child! You need not be afraid, if you have done nothing wrong. Why are you hiding? Did you creep in here with your cheese roll so that you could eat it in peace?”

“No; I had no cheese roll,” said Rudi, still trembling.

“You didn’t? And why not?” asked the herdsman in a tone of voice that no one had ever used toward Rudi before, arousing an altogether new feeling in him,—trust in a human being.

“They pushed me away,” he answered, as he arose from his hiding place.

“There, now,” continued the friendly herdsman; “I can at least see you. Come a little nearer. And why don’t you defend yourself when they push you away? They all push each other, but everyone manages to get a turn, and why not you?”

“They are stronger,” said Rudi, so convincingly that Franz Martin could offer no further argument in the matter. He now got a good look at the boy,



who stood before the stalwart herdsman like a little stick before a great pine tree. The strong man looked down pityingly at the meager little figure, that seemed actually mere skin and bones; out of the pale, pinched face two big eyes looked up timidly.

“Whose boy are you?” asked the herdsman.

“Nobody’s,” was the answer.

“But you must have a home somewhere. Where do you live?”

“With Poor Grass Joe.”

Franz Martin began to understand. “Ah! So you are that one,” he said, as if remembering something; for he had often heard of Stupid Rudi, who was of no use to anybody and was too dull even to herd a cow.

“Come along with me,” he said sympathetically. “If you live with Joe, no wonder you look like a little spear of grass yourself. Come! The cheese roll is all gone, but we’ll find something else.”

Rudi hardly knew what was happening to him. He followed after Franz Martin because he had been told to, but it seemed as though he were going to some pleasure, and that was something altogether new to him.

Franz Martin went into the hut, and Rudi followed. A large black pot hung in the fireplace, and Rudi could instantly smell the savory-smelling stew simmering within. To Rudi’s amazement, Franz Martin took a bowl, dipped it into the pot, and handed Rudi the bowl. Then, taking down a round loaf of bread from an upper shelf, Franz Martin cut a big slice across the whole loaf. He went to the huge ball of butter, shining like a lump of gold in the corner, and hacked off a generous piece. This he spread over the bread and then handed the thickly buttered slice to Rudi. Never in all his life had the boy had anything like it. He looked at it as though it could not possibly belong to him.

“Come outside and eat it; I must go for water,” said Franz Martin, while he watched with twinkling eyes the expression of joy and amazement on the child’s face. Rudi obeyed. Outside he sat down on the ground, and while the herdsman went over to Clear Brook he took a big bite into his bread, and then another and another, and could not understand how there could be

get strong again. I have brought fresh eggs and wheat bread, and I will go and start the fire. Take your time about coming down"; which Franz Martin found that he was really obliged to do, for he was still weak and trembling. But he finally succeeded. When he got down he beckoned to Rudi, who had been looking in through the door all this time, to come and sit at the table beside him.

"Rudi," he said, smiling into the boy's eyes, "do you want to grow up to be a dairyman?"

A look of joy came over Rudi's face, but the next moment it disappeared, for in his ears rang the discouraging words that he had heard so many, many times. "He will never amount to anything," "He can't do anything," "He will never be of any use,"—and he answered despondently, "I can never be anything."

"Rudi, you shall be a dairyman," said Franz Martin decisively. "You have done very well in your first undertaking. Now you shall stay with me and carry milk and water and help me in everything, and I will show you how to make butter and cheese, and as soon as you are old enough you shall stand beside me at the kettle and be my helpmate."

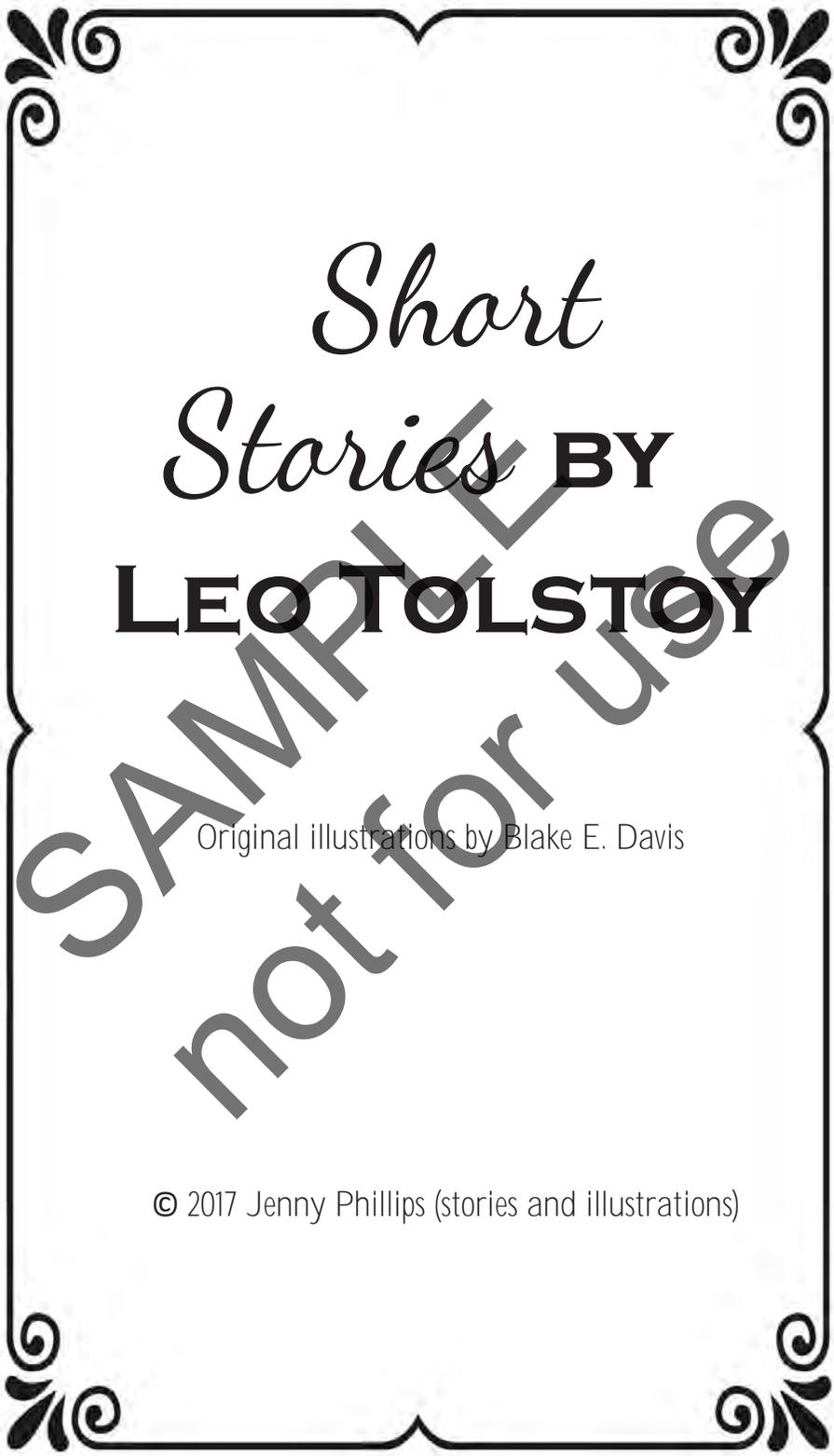
"Here, in your hut?" asked Rudi, to whom the prospect of such happiness was almost incomprehensible.

"Right here in my hut," declared Franz Martin.

In Rudi's face appeared an expression of such radiant joy that the herdsman could not take his eyes from him. The boy seemed transformed. The mother, too, noticed it, as she set on the table before them the big plate of egg omelet that she had just prepared. She patted the boy's head and said, "Yes, little Rudi, today we will be happy together, and tomorrow, too; and every day we will thank the good God that he brought you to Franz Martin at just the right time, although no one may know why it was that you came up here."

The happy feast began. Never in his life had Rudi seen so many good things together on a table; for besides the omelet the mother had set out fresh wheat bread and a big, golden ball of butter and a piece of snow-white cheese, while in the middle of the table stood a bowl of creamy milk. Of





*Short*  
*Stories* **BY**  
**LEO TOLSTOY**

Original illustrations by Blake E. Davis

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## A JUST JUDGE

---

An Algerian king named Bauakas wanted to find out whether or not it was true, as he had been told, that in one of his cities lived a just judge who could instantly discern the truth, and from whom no rogue was ever able to conceal himself. Bauakas exchanged clothes with a merchant and went on horseback to the city where the judge lived.

At the entrance to the city a cripple approached the king and begged alms of him. Bauakas gave him money and was about to continue on his way, but the cripple clung to his clothing.

“What do you wish?” asked the king. “Haven’t I given you money?”

“You gave me alms,” said the cripple, “now grant me one favor. Let me ride with you as far as the city square, otherwise the horses and camels may trample me.”

Bauakas sat the cripple behind him on the horse and took him as far as the city square. There he halted his horse, but the cripple refused to dismount.

“We have arrived at the square, why don’t you get off?” asked Bauakas.

“Why should I?” the beggar replied. “This horse belongs to me. If you are unwilling to return it, we shall have to go to court.”

Hearing their quarrel, people gathered around them shouting:

“Go to the judge! He will decide between you!”

Bauakas and the cripple went to the judge. There were others in court, and the judge called upon each one in turn. Before he came to Bauakas and the cripple he heard a scholar and a peasant. They had come to court over a



woman: the peasant said she was his wife, and the scholar said she was his. The judge heard them both, remained silent for a moment, and then said:

“Leave the woman here with me, and come back tomorrow.”

When they had gone, a butcher and an oil merchant came before the judge. The butcher was covered with blood, and the oil merchant with oil. In his hand the butcher held some money, and the oil merchant held onto the butcher's hand.

“I was buying oil from this man,” the butcher said, “and when I took out my purse to pay him, he seized me by the hand and tried to take all my money away from me. That is why we have come to you-I holding onto my purse, and he holding onto my hand. But the money is mine, and he is a thief.”

on the ground moaning feebly. The King and the hermit unfastened the man's clothing. There was a large wound in his stomach. The King washed it as best he could, and bandaged it with his handkerchief and with a towel the hermit had. But the blood would not stop flowing, and the King again and again removed the bandage soaked with warm blood, and washed and rebandaged the wound. When at last the blood ceased flowing, the man revived and asked for something to drink. The King brought fresh water and gave it to him.



Meanwhile the sun had set, and it had become cool. So the King, with the hermit's help, carried the wounded man into the hut and laid him on the bed. Lying on the bed the man closed his eyes and was quiet; but the King was so tired with his walk and with the work he had done, that he crouched down on the threshold, and also fell asleep—so soundly that he slept all through the short summer night. When he awoke in the morning, it was long before he could remember where he was, or who was the strange bearded man lying on the bed and gazing intently at him with shining eyes.



He sat down, and ate some bread and drank some water; but he did not lie down, thinking that if he did he might fall asleep. After sitting a little while, he went on again. At first he walked easily: the food had strengthened him; but it had become terribly hot, and he felt sleepy; still he went on, thinking: "An hour to suffer, a life-time to live."

He went a long way in this direction also, and was about to turn to the left again, when he perceived a damp hollow: "It would be a pity to leave that out," he thought. "Flax would do well there." So he went on past the hollow, and dug a hole on the other side of it before he turned the corner. Pahóm looked towards the hillock. The heat made the air hazy: it seemed to be quivering, and through the haze the people on the hillock could scarcely be seen.

"Ah!" thought Pahóm, "I have made the sides too long; I must make this one shorter." And he went along the third side stepping faster. He looked at the sun: it was nearly half way to the horizon, and he had not yet done two miles of the third side of the square. He was still ten miles from the goal.

"No," he thought, "though it will make my land lop-sided, I must hurry back in a straight line now. I might go too far, and as it is I have a great deal of land."

So Pahóm hurriedly dug a hole, and turned straight towards the hillock.

## PART IX

Pahóm went straight towards the hillock, but he now walked with difficulty. He was done up with the heat, his bare feet were cut and bruised, and his legs began to fail. He longed to rest, but it was impossible if he meant to get back before sunset. The sun waits for no man, and it was sinking lower and lower.

“Oh dear,” he thought, “if only I have not blundered trying for too much! What if I am too late?”

He looked towards the hillock and at the sun. He was still far from his goal, and the sun was already near the rim

Pahóm walked on and on; it was very hard walking, but he went quicker and quicker. He pressed on, but was still far from the place. He began running, threw away his coat, his boots, his flask, and his cap, and kept only the spade which he used as a support.

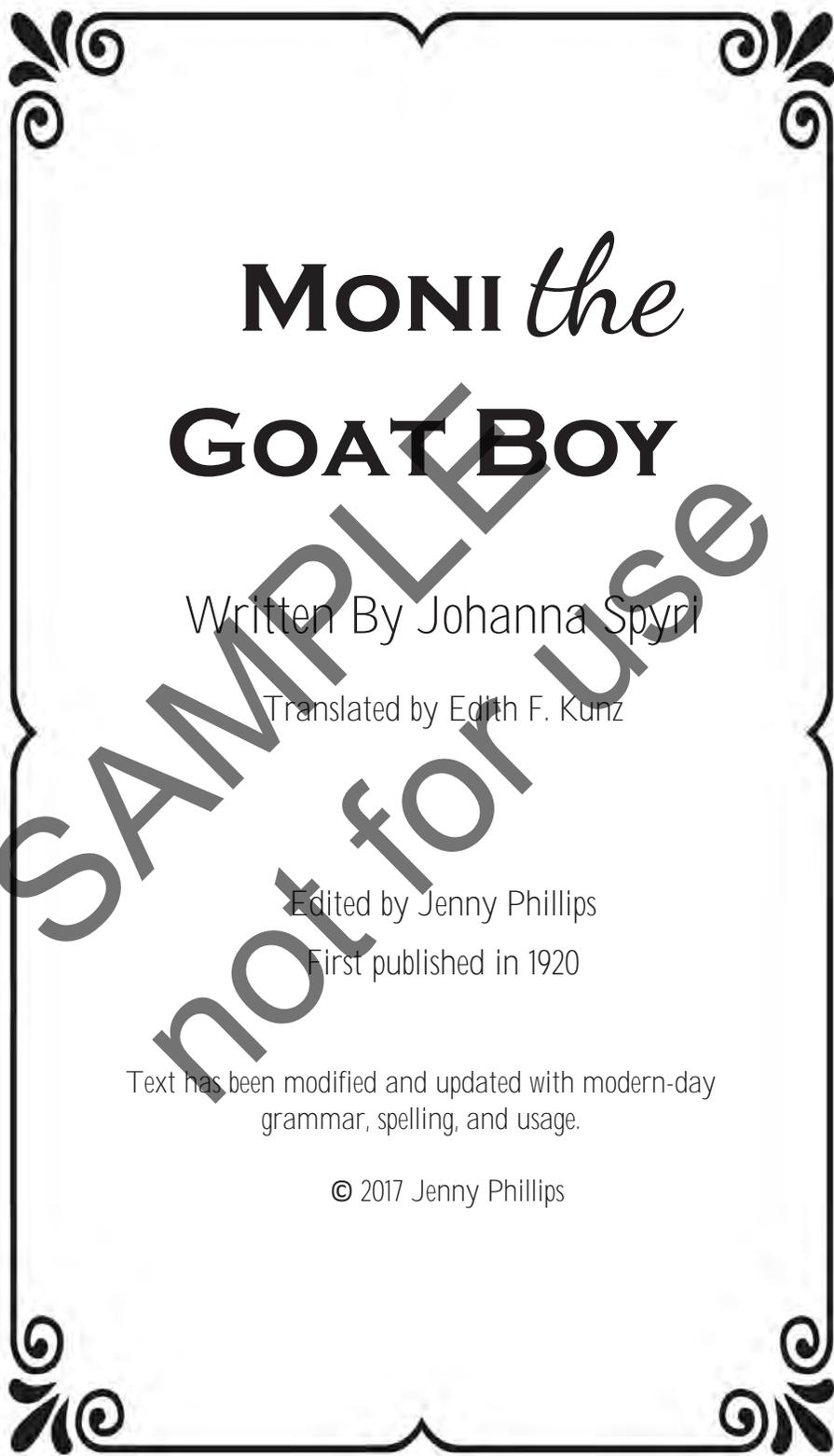
“What shall I do,” he thought again, “I have grasped too much, and ruined the whole affair. I can’t get there before the sun sets.”

And this fear made him still more breathless. Pahóm went on running, his soaking shirt and trousers stuck to him, and his mouth was parched. His breast was working like a blacksmith’s bellows, his heart was beating like a hammer, and his legs were giving way as if they did not belong to him. Pahóm was seized with terror lest he should die of the strain.

Though afraid of death, he could not stop. “After having run all that way they will call me a fool if I stop now,” thought he. And he ran on and on, and drew near and heard the Bashkírs yelling and shouting to him, and their cries inflamed his heart still more. He gathered his last strength and ran on.

The sun was close to the rim, and cloaked in mist looked large, and red as blood. Now, yes now, it was about to set! The sun was quite low, but he was also quite near his aim. Pahóm could already see the people on the hillock waving their arms to hurry him up. He could see the fox-fur cap on the ground, and the money on it, and the Chief sitting on the ground holding his sides. And Pahóm remembered his dream.

“There is plenty of land,” thought he, “but will God let me live on it? I



# **MONI** *the* **GOAT BOY**

Written By Johanna Spyri

Translated by Edith F. Kunz

Edited by Jenny Phillips

First published in 1920

Text has been modified and updated with modern-day  
grammar, spelling, and usage.

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Here he took out his little horn and blew so vigorously into it that it resounded far down into the valley. From all the scattered houses the children now came running out. Each rushed upon his goat, which he knew a long way off; and from the houses nearby, one woman and then another seized her little goat by the cord or the horn, and in a short time the entire flock was separated, and each creature came to its own place. Finally Moni stood alone with the brown one, his own goat, and with her he now went to the little house on the side of the mountain, where his grandmother was waiting for him in the doorway.

“Has all gone well, Moni?” she asked pleasantly, and then led the brown goat to her shed and immediately began to milk her. The grandmother was still a robust woman and cared for everything herself in the house and in the shed, and everywhere kept order. Moni stood in the doorway of the shed and watched his grandmother. When the milking was ended, she went into the little house and said, “Come, Moni, you must be hungry.”

She had everything already prepared; Moni had only to sit down at the table. She seated herself next him, and although nothing stood on the table but the bowl of cornmeal mush cooked with the brown goat's milk, Moni hugely enjoyed his supper. Then he told his grandmother what he had done through the day; and as soon as the meal was ended, he went to bed, for in the early dawn he would have to start forth again with the flock.

In this way Moni had already spent two summers. He had been goat boy so long and become so accustomed to this life and grown up together with his little charges that he could think of nothing else. Moni had lived with his grandmother ever since he could remember. His mother had died when he was still very little; his father soon after went with others to military service in Naples, in order to earn something, as he said, for he thought he could get more pay there. His wife's mother was also poor, but she took her daughter's deserted baby boy, little Solomon, home at once and shared what she had with him. He brought a blessing to her cottage, and she had never suffered want.

Good old Elizabeth was very popular with everyone in the whole village, and when, two years before, another goat boy had to be appointed, Moni was chosen with one accord, since everyone was glad for the hard-working Elizabeth that now Moni would be able to earn something.

The pious grandmother had never let Moni start away a single morning without reminding him:

“Moni, never forget how near you are up there to the dear Lord, and that He sees and hears everything, and you can hide nothing from His eyes. But never forget, either, that He is near to help you. So you have nothing to fear, and if you can call upon no human being up there, you have only to call to the dear Lord in your need, and He will hear you immediately and come to your aid.”

So from the very first Moni went up, full of trust, to the lonely mountains and the highest crags, and never had the slightest fear of dread, for he always thought, “The higher up, the nearer I am to the dear Lord, and so all the safer whatever may happen.”

So Moni had neither care nor trouble and could enjoy everything he did from morning till night. It was no wonder that he whistled and sang and yodeled continually, for he had to give vent to his great happiness.

SAMPLE  
not for use

## Chapter 4

---

# Moni Can No Longer Sing

On the following morning Moni came up the path to the Bath House, just as silent and cast down as the evening before. Moni could no longer be merry; he didn't know himself exactly why. He wanted to be glad that he had saved Mäggerli, and he wanted to sing, but he couldn't do it. Today the sky was covered with clouds, and Moni thought when the sun came out it would be different and he could be happy again.

When he reached the top, it began to rain quite hard. He took refuge under the Rain-rock, for it soon poured in streams from the sky.

Moni thought over what he had promised Jörgli, and it seemed to him that if Jörgli had taken something, he was practically doing the same thing himself, because Jörgli had promised to give him something or do something for him. He had surely done what was wrong, and the dear Lord was now against him. This he felt in his heart, and it was right that it was dark and rainy and that he was hidden under the rock, for he would not even have dared look up into the blue sky, as usual.

But there were still other things that Moni had to think about. If Mäggerli should fall down over a steep precipice again, and he wanted to get it, the dear Lord would no longer protect him, and he no longer dared to pray to Him about it and call upon Him, and so had no more safety. And what if he should then slip and fall down with Mäggerli deep over the jagged rocks, and both of them should lie all torn and maimed! Oh, no, he said with anguish in his heart, that must not happen anyway. He must manage to be able to pray again and come to the dear Lord with everything that weighed on his heart; then he could be happy again, that he felt sure of. Moni would throw off the weight that oppressed him. He would go and tell the landlord everything—but then? Then Jörgli would not persuade his father, and the landlord would slaughter Mäggerli. Oh, no! Oh, no! He couldn't bear that, and he said: “No, I will not do it! I will say nothing!”



would do what was right in His sight. If you had done right at once, and trusted in God, all would have gone well at first. Now the dear Lord has helped you beyond all you deserved, so that you will not forget it your whole life long.”

“No, I will surely never forget it,” said Moni, eagerly assenting, “and will always truly think, the first thing: I must only do what is right before the dear Lord. He will take care of all the rest.”

But before Moni could lie down to sleep, he had to look into the shed once more to see if it was really possible that the little kid was lying out there and belonged to him.

Jörgli received the ten francs according to the agreement, but he was not allowed to escape from the affair so easily as that. When he returned to the Bath House, he was brought to the landlord, who took the boy by the collar, gave him a good shaking, and said threateningly:

“Jörgli! Jörgli! Don't you try a second time to bring my whole house into bad repute! If anything like this happens a single time again, you will come out of my house in a way that will not please you! See, up there hangs a very sharp willow rod for such cases. Now go and think this over.”

Moreover, the event had other consequences for the boy. From this time on, if anything was lost anywhere in the Bath House, all the servants immediately exclaimed, “Jörgli from Küblis has it!” And if he came afterwards into the house, they all pounced on him together and cried, “Give it here, Jörgli! Out with it!” And if he assured them he had nothing and knew nothing about it, they would all exclaim, “We know you already!” and “You can't fool us!”

So Jörgli had to endure the most menacing attacks continually, and had hardly a moment's peace any more, for if he saw anyone approaching him, he at once thought he was coming to ask if he had found this or that. So Jörgli was not at all happy, and a hundred times he thought: “If only I had given back that cross immediately! I will never in my whole life keep anything else that doesn't belong to me.”

But Moni never ceased singing and yodeling the whole summer long,

**DICK**  
**WHITTINGTON** *and*  
**HIS CAT**

a play by Mary Rea Lewis

Edited by Jenny Phillips

Only slight modifications have been made in spellings and  
grammar.

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it's used to pave the streets. Even the wayfarer can fill his purse as he goes about the city.

DICK: The apple-man has just told me about it; but I know that such a report lacks truth. If it were true, then all the world would go to London, and there would be too little left for another fortunate.

WAGONER: 'Tis the way I'm thinking, too, lad. But if it's not a fortune you seek, why go you there?

DICK: 'Tis a fortune I seek, sir, but not by picking it from the streets. I seek work and a chance to grow into useful manhood.

WAGONER: I hear that London's a busy mart: many may find work there. But you—why you're but a lad. What can you do?

DICK: Many tasks, sir, if I have the opportunity to prove myself. That is all I ask. But I must be on my way now. [Turns to APPLE-MAN.] Many thanks, sir, to you. I shall not forget our bargain. [To WAGONER.] Could you direct me, sire, to the shortest way?

WAGONER: Follow this road to the edge of the clearing—that's the high road ahead. Follow it. London's at the end.

DICK: Thank you, sir. [Starts off, stops and turns to the two men talking together.] And the distance, sire? Is it less than one day's journey?

WAGONER: Not unless you have wings. I'd say that, if you walk fast and waste not time along the wayside, you'd be in London Town by tomorrow night. [Continues conversation with APPLE-MAN.]

DICK: [Disappointed.]: Tomorrow night! [Stops thoughtfully.] "tis much further than I thought. I'm already exhausted— [Looks in knapsack.] and I have but little food—[Stops.] I can't go. I'll return! I'll find some way— [In whisper.] There are those bells again—what are they saying? Listen! [Slowly.] "Turn again, Dick Whittington, thrice Lord Mayor of London!" What do they mean? Why do they echo my name? [Turns again to WAGONER and APPLE-MAN.] Pardon, sirs, those bells, sirs, what do they say?

APPLE-MAN [Listening]: Night—again; —night's come again—night—

DICK: Oh, sir, you are so kind—I'm so excited that I've forgotten my hunger.

MR. FITZ: Cook will soon attend to that. Come, Alicia, we must continue on your way. Cook, attend to the lad's needs at once.

[Exeunt ALICIA and MR. FITZWARREN.]

COOK [Gingerly holding DICK'S shoulder]: So you want to work hard? Well, I'll see to it that you do. Come along, now.

[Exit.]

## Act 2, Scene 2

*In the kitchen*

[COOK is busy. DICK cleans floor.]

COOK: Hurry, you rascal. All day you've dawdled over your work. [DICK yawns.] That's right! Yawn in my face! Rudeness-base rudeness is what I call that! [Rushes toward DICK, who begins to scrub furiously.]

DICK: Cook, I've done all my work except this corner of the kitchen, and it'll be finished before you finish the pudding.

COOK: Finish your work! [Inspects kitchen.] Why it's only half done. What about the scullery?

DICK: I cleaned every inch of it.

COOK: Humpf! And the pans—I suppose they're all scoured?

DICK: Pans scoured and kettles polished until you can see yourself in them!

COOK: Be nimble then, and hurry, too, for I want you to fetch more wood for the fires.

DICK: [Muttering to himself]: Nimble! Fetch! Carry! That's all she knows.

COOK: And what are you grumbling about now? I'll teach you respect.

#2

What is a pronoun?

#1

What is a noun?

#4

What is a subject?

#3

What is a verb?

SAMPLE  
not for use

What is a noun?

A noun is a word for a person, place, or thing.

What is a pronoun?

A pronoun is a word that replaces a noun such as HE, SHE, WE, I, YOU, IT, THEY, THEM, HER, HIM, HIS, HER, MY, etc.

(Child needs to give at least six examples of pronouns.)

What is a verb?

A verb is an action or being word such as JUMP and AM.

What is a subject?

A subject is who or what is acting or being in the sentence.

**#6**

In addition to starting with a capital letter and ending with punctuation, what three things must a proper sentence have?

**#5**

1. An adjective describes \_\_\_\_\_.
2. An adverb describes \_\_\_\_\_.

**#8**

Do you capitalize north, south, east, and west?

**#7**

Do you capitalize seasons?

1. An adjective describes a noun.

2. An adverb describes a verb, an adjective, or another adverb.

In addition to starting with a capital letter and ending with punctuation, what three things must a proper sentence have?

A sentence needs three things: a subject, a verb, and a complete thought.

In commands, the subject is often not stated but is understood to be "you."

Do you capitalize seasons?

No.

Do you capitalize north, south, east, and west?

Yes = when indicating a region

No = when indicating a direction

**#18**

A dependent clause always starts  
with \_\_\_\_\_?

**#17**

What is a complex sentence?  
Give an example.

**#20**

What are the four sentence structures?

**#19**

Sing the subordinating conjunction song  
to give examples of some subordinating  
conjunctions.

What is a complex sentence?

A complex sentence is a sentence with one independent clause and at least one dependent clause.

Example: When the birds sing, I open my window.

A dependent clause always start with  
a subordinating conjunction.

Sing the subordinating conjunction song  
to give examples of some subordinating  
conjunctions.

**To the tune of “Jingle Bells” chorus**

After, as

Before, if

Until, since, although

While, when, unless, until, so that, even though, because

**Note: These are not all the subordinating conjunctions—there are  
over 50.**

What are the four sentence structures?

simple, compound, complex, compound-complex

**#30**

What is an interjection?

**#29**

What is a direct object?

**#32**

What are three ways to fix a comma splice?

**#31**

What is a comma splice?

SAMPLE  
not for use

### What is a direct object?

A direct object is a noun or pronoun that receives the action of a verb in a sentence. In the sentence, "I hug Mom," MOM is the direct object.

### What is an interjection?

An interjection is a word or short phrase used in informal writing that shows a short burst of feeling. Three common interjections are "Wow!" "Hey!" and "Oh!"

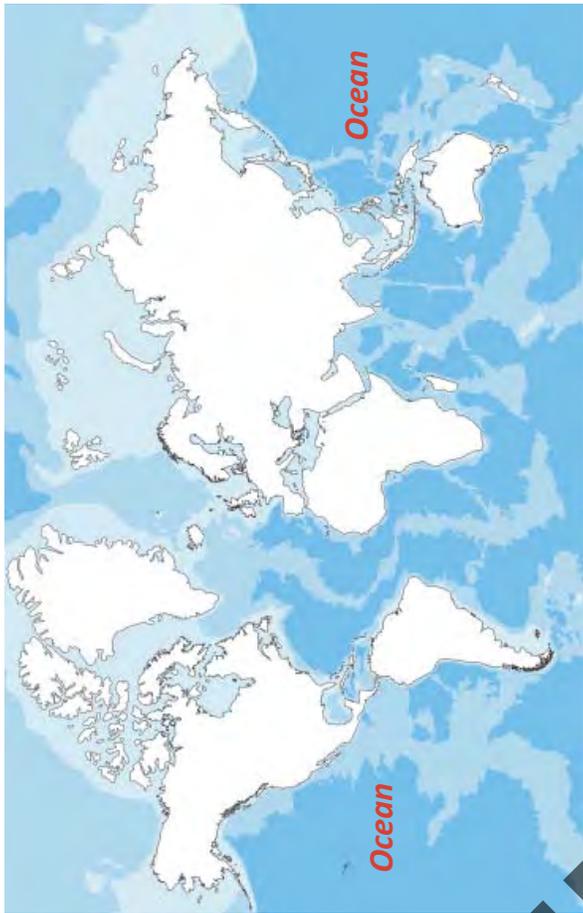
### What is a comma splice?

A comma splice is the incorrect use of a comma to join together two independent clauses. An example of a comma splice is, "Mom is kind, I love her."

### What are three ways to fix a comma splice?

- #1: Use a period between the independent clauses to create two sentences. "Mom is kind. I love her."
- #2: Use a semicolon between independent clauses that contain closely related ideas. "Mom is kind; I love her."
- #3: Use a comma and a coordinating conjunction between the two clauses. "Mom is kind, and I love her."

#1



#3



#2



#4

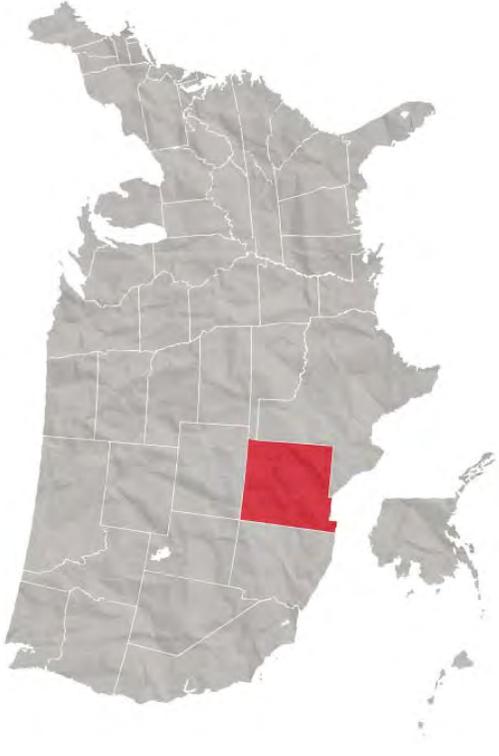


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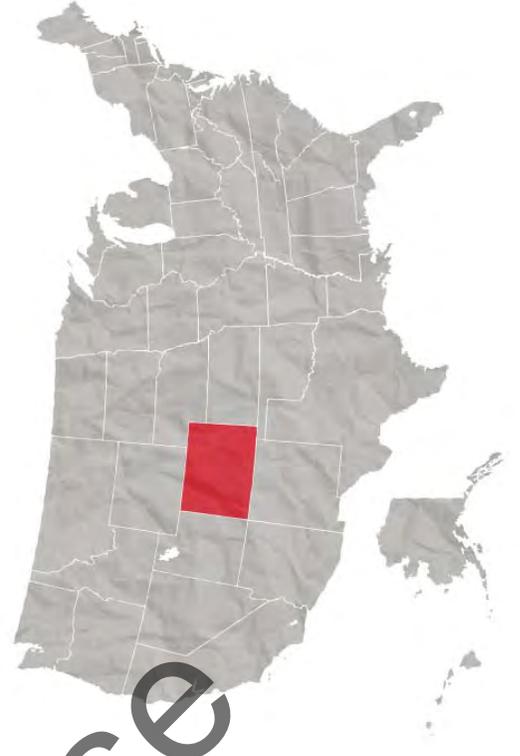


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#5



#7



#6



#8



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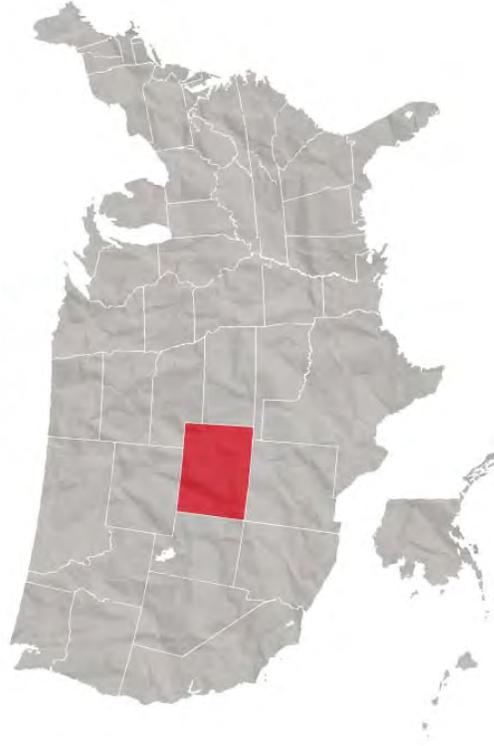
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**New Mexico**



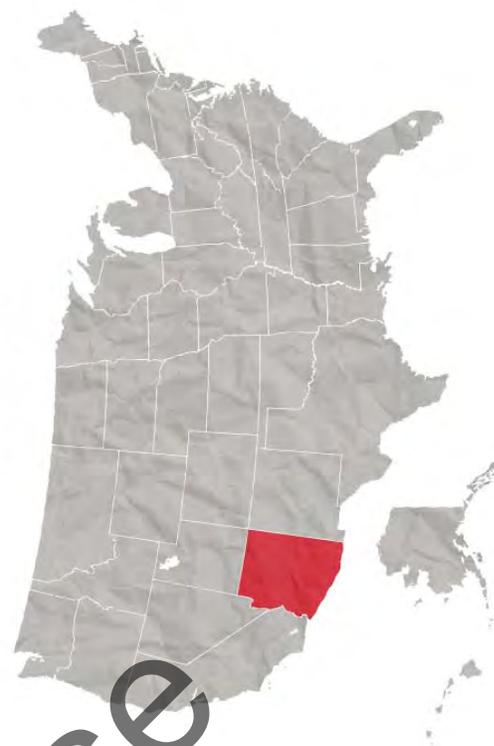
United States of America  
**Utah**



United States of America  
**Colorado**



United States of America  
**Arizona**

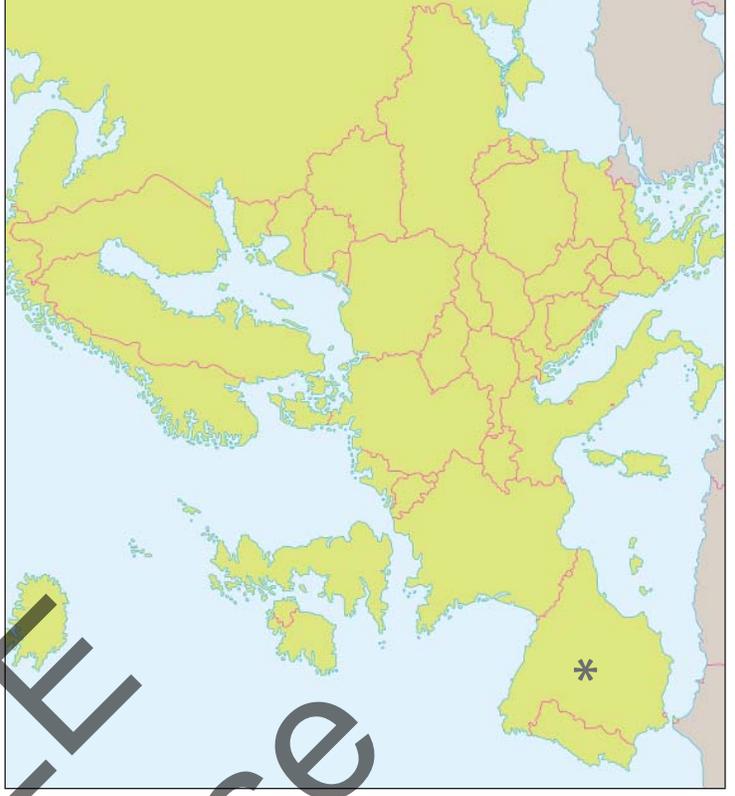


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#25



#27



#26



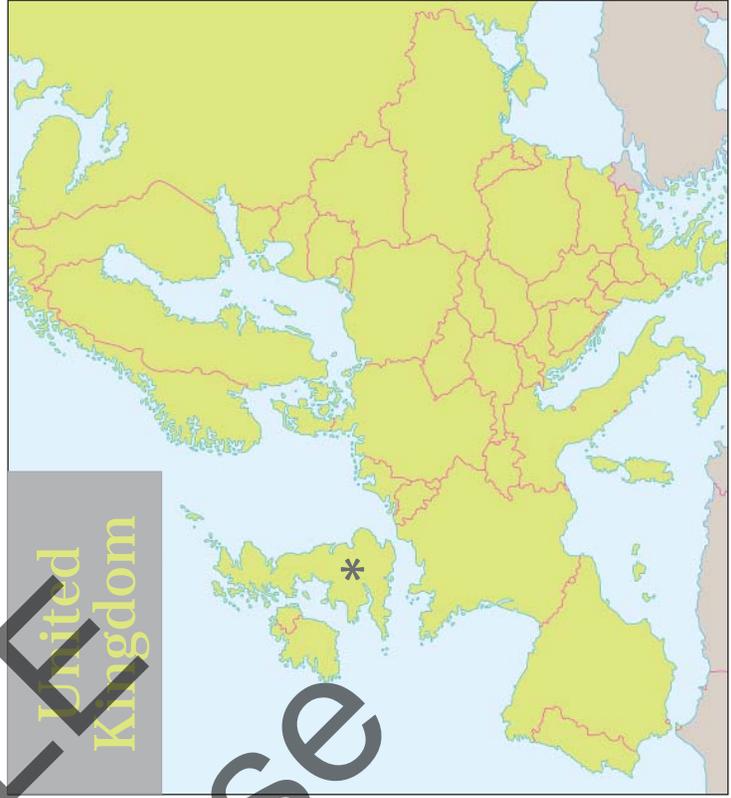
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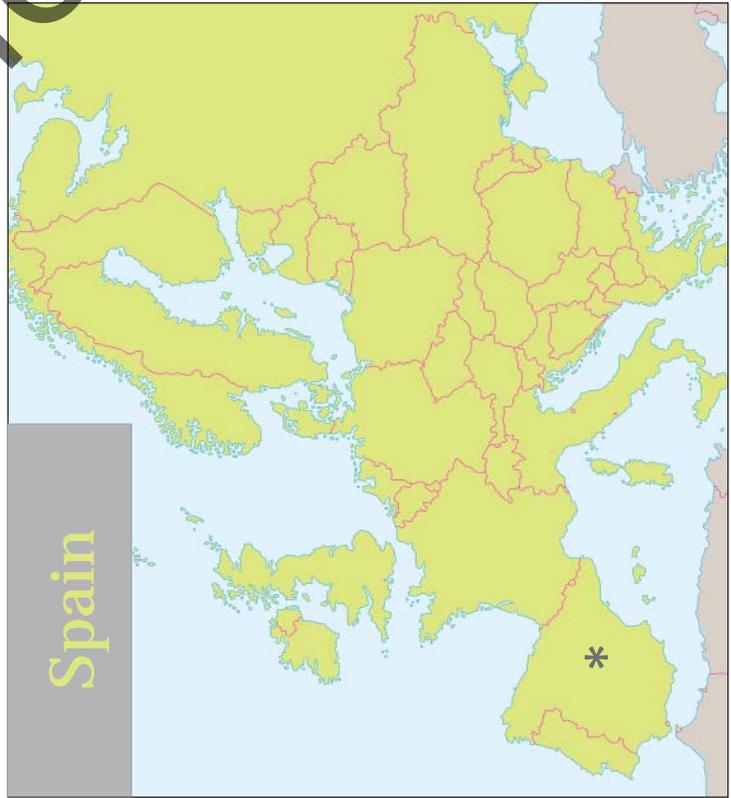
Finland



United Kingdom



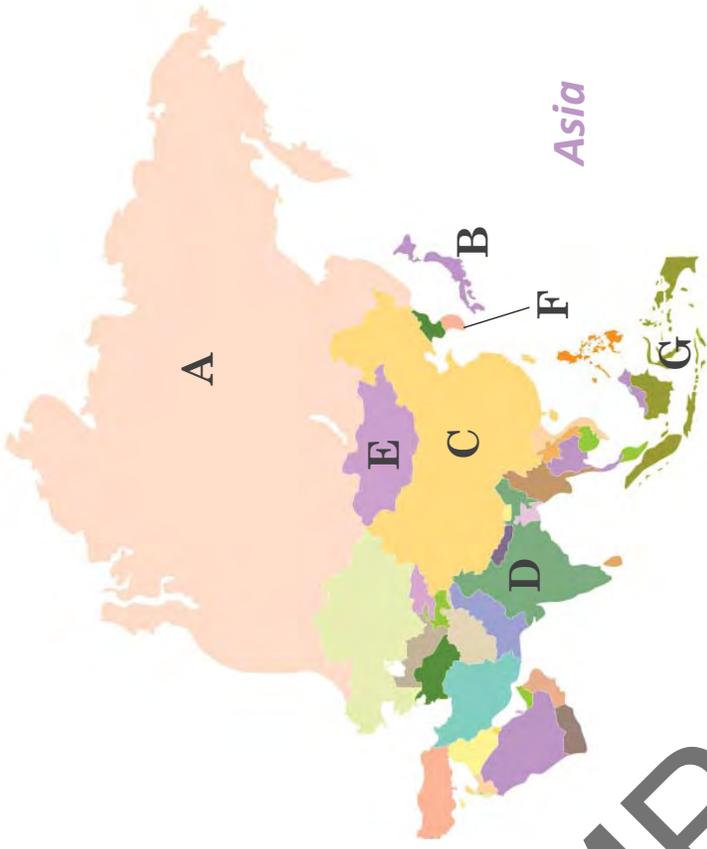
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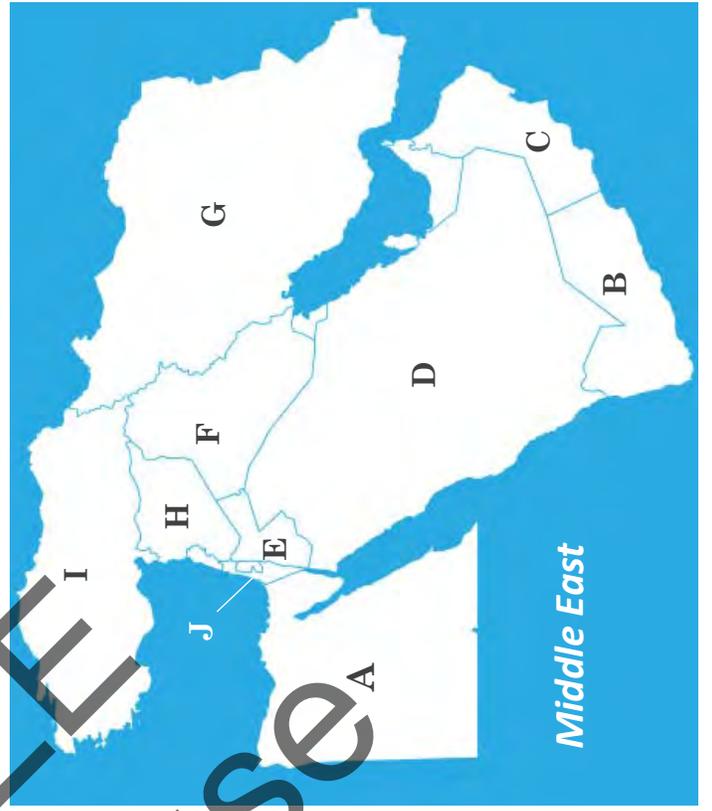
Spain

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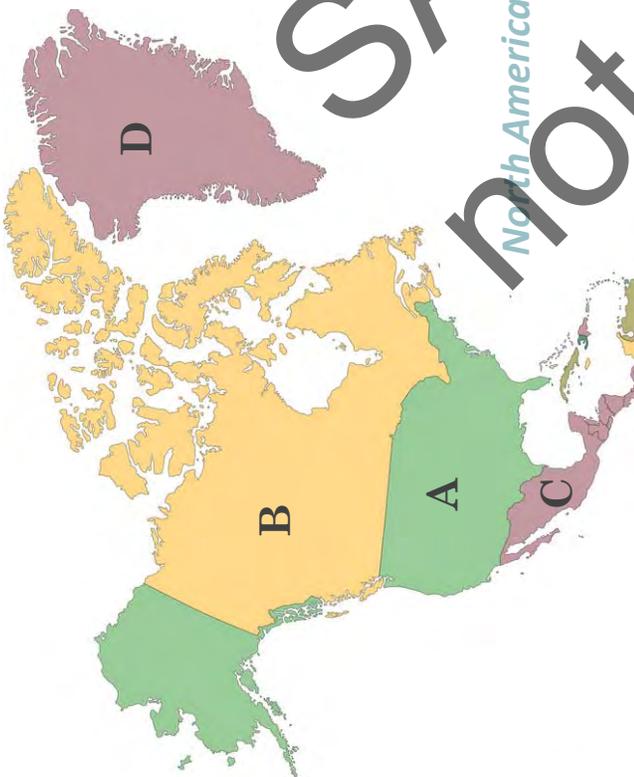
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#59



#58

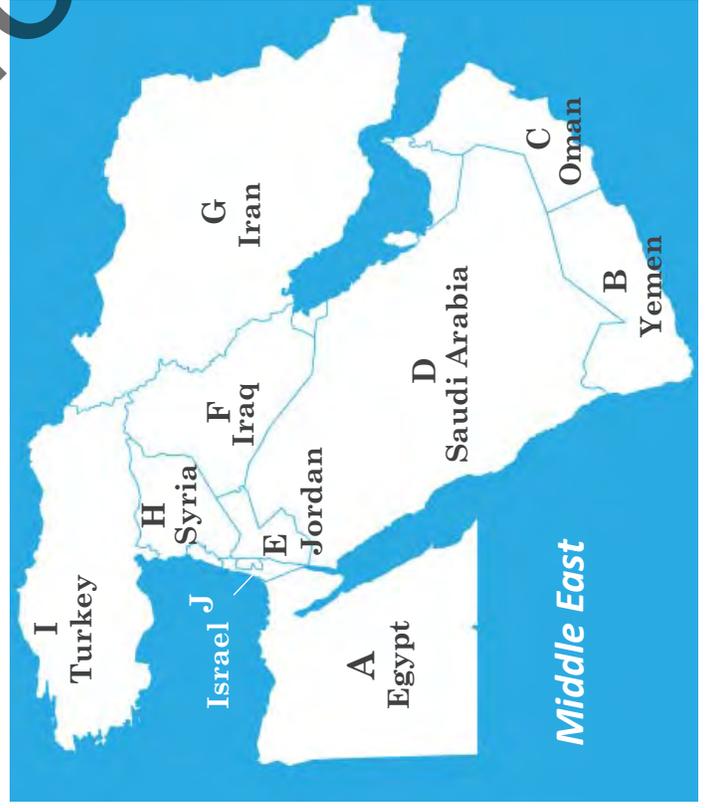
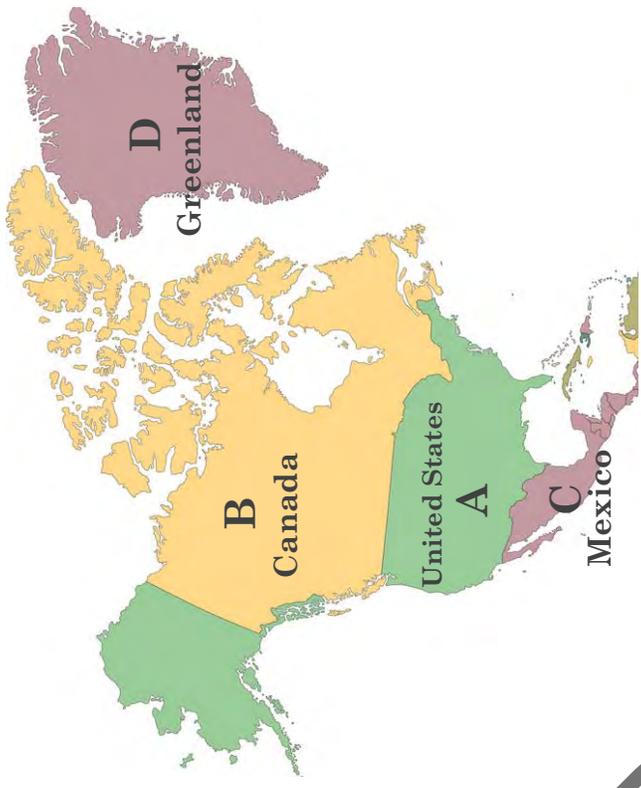
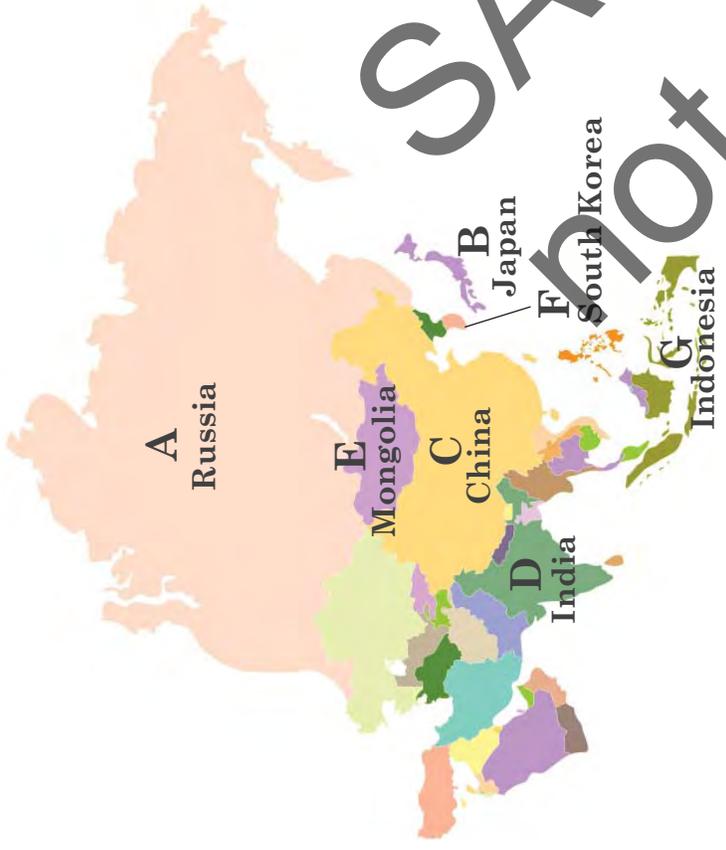


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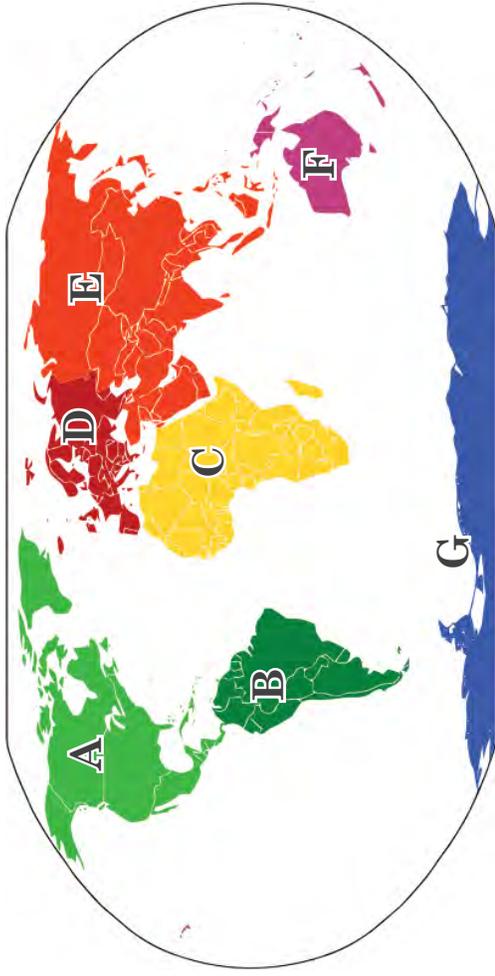
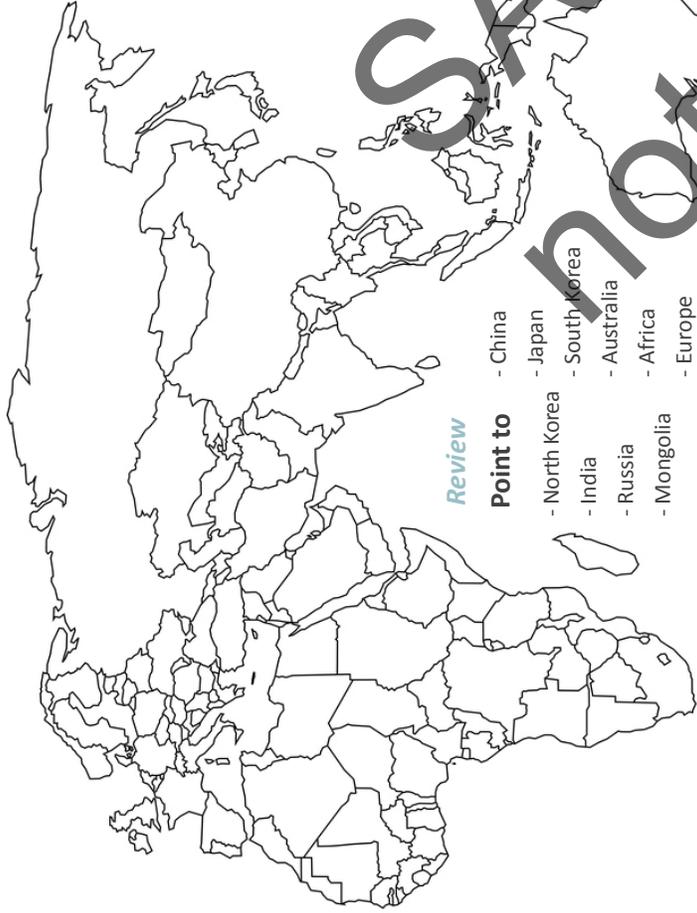
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#62

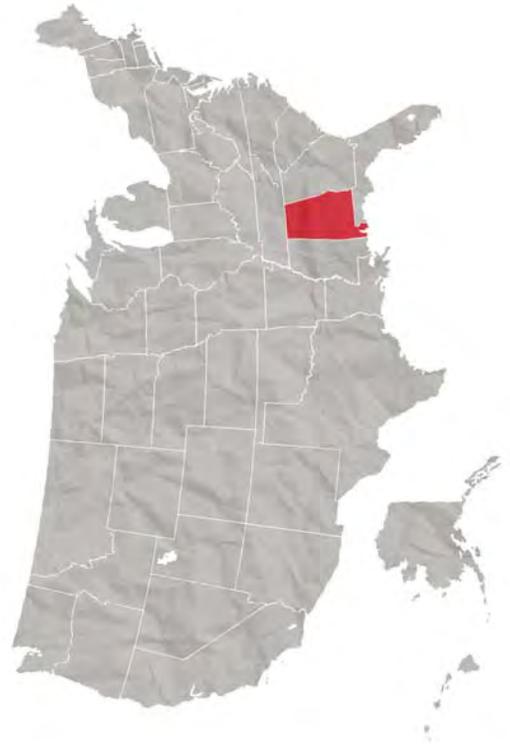
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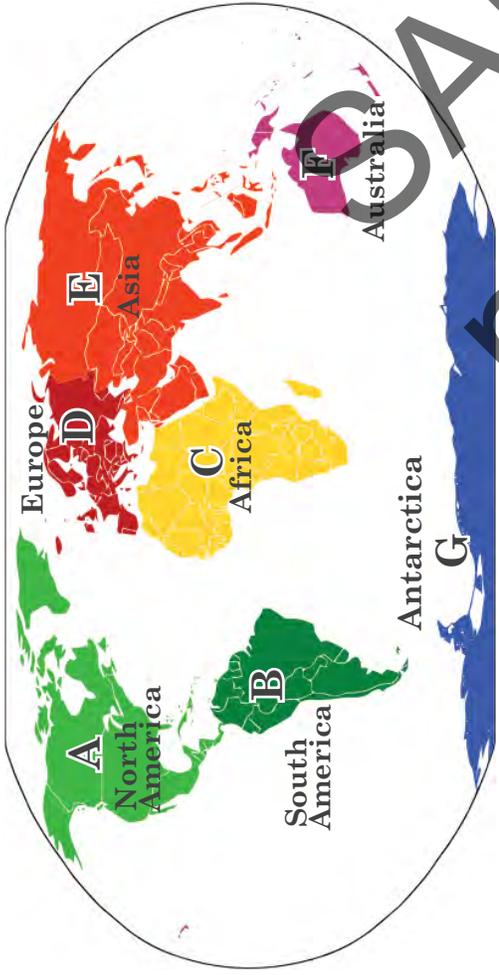
Continents

#64

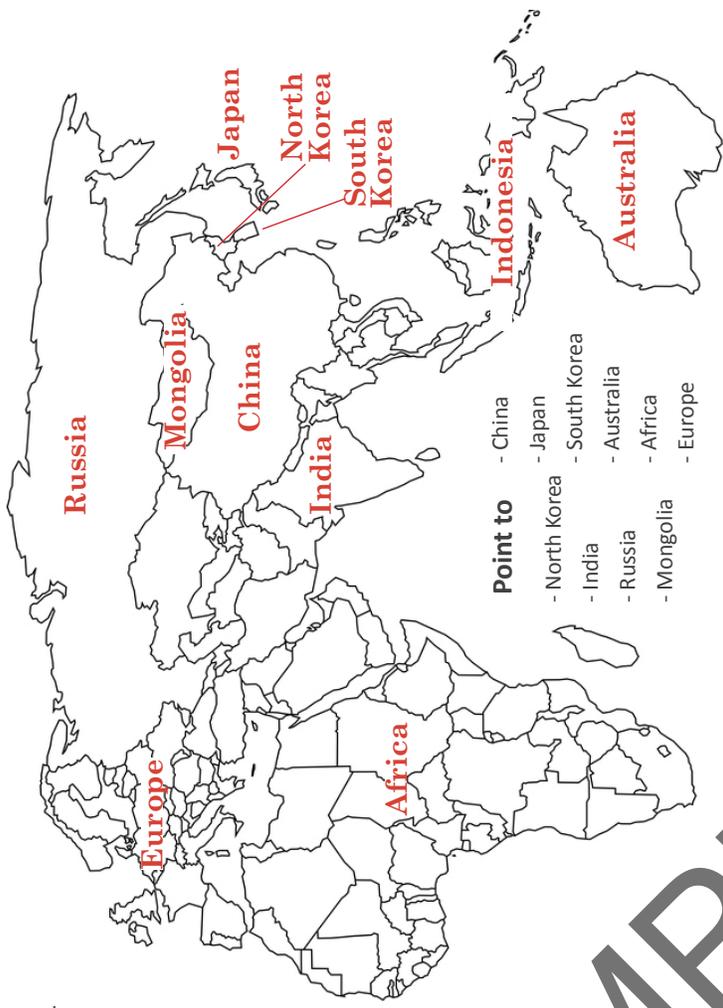
#63



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**Continents**



**SAMPLE**  
*not for use*

United States of America  
**Florida**



United States of America  
**Alabama**



#82



Point to the following states and say the capital city of each state:  
Nevada, Idaho, Illinois, Oregon, Tennessee, South Dakota.

#81



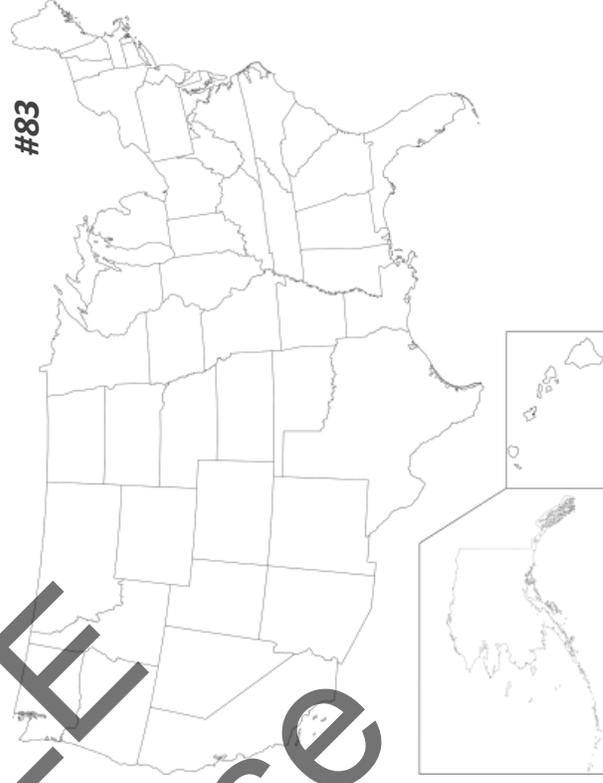
Point to the following states and say the capital city of each state:  
Iowa, Kentucky, Missouri, Vermont, Wisconsin.

#84

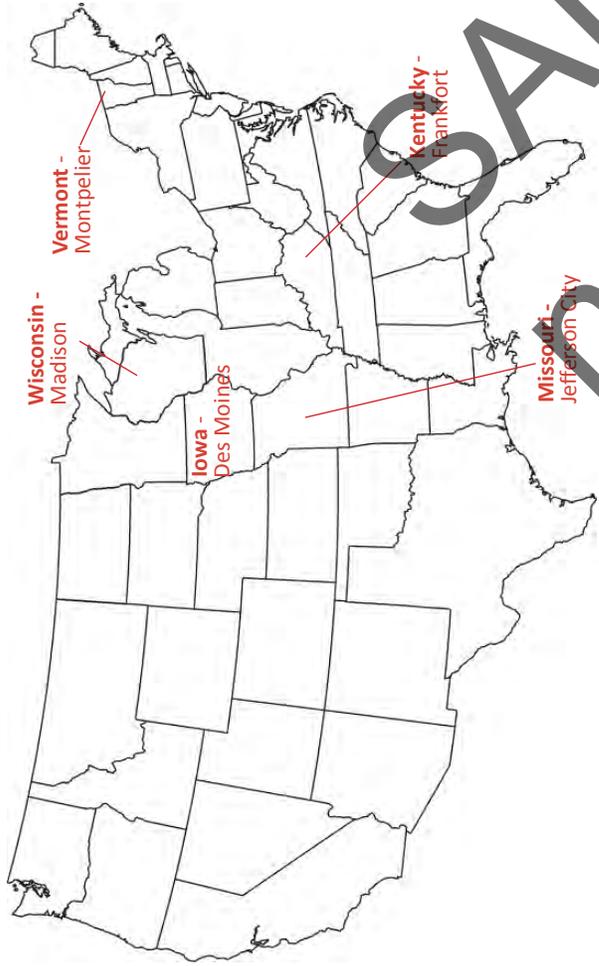


Point to the following states and say the capital city of each state:  
Indiana, Louisiana, West Virginia, Wyoming, Nebraska, Mississippi.

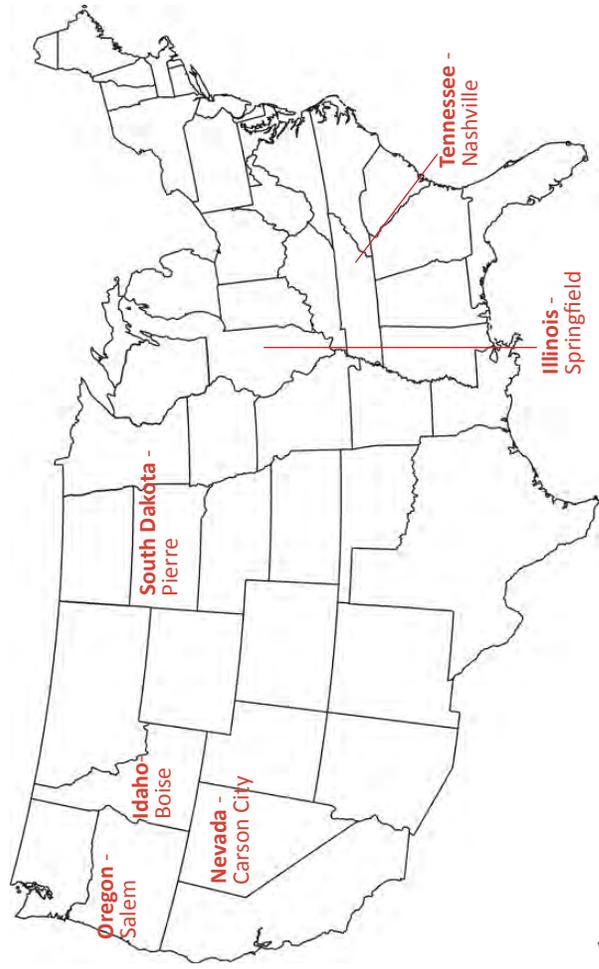
#83



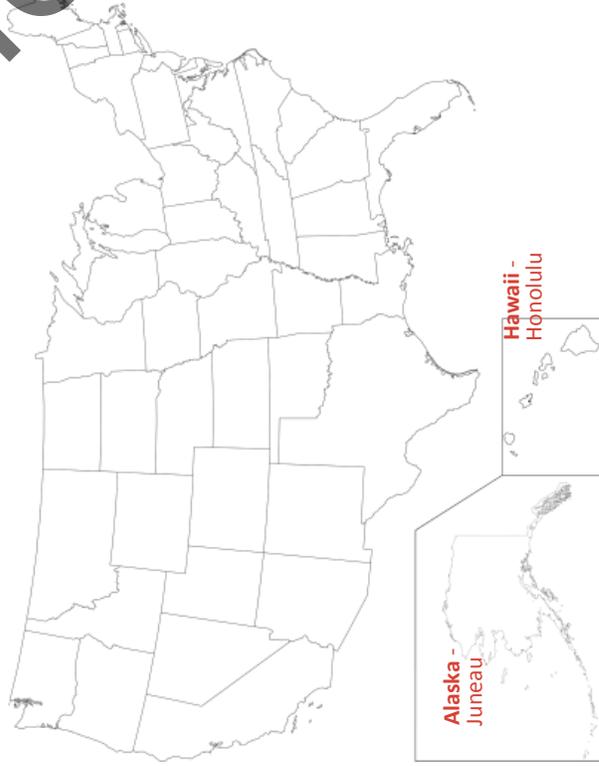
Point to the following states and say the capital city of each state:  
Hawaii, Alaska.



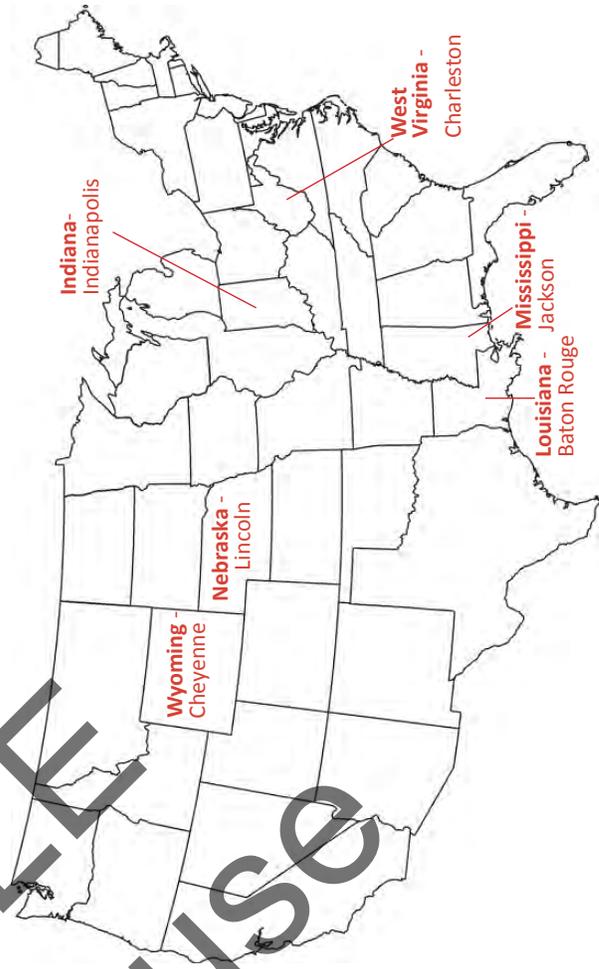
Point to the following states and say the capital city of each state:  
Iowa, Kentucky, Missouri, Vermont, Wisconsin.



Point to the following states and say the capital city of each state:  
Nevada, Idaho, Illinois, Oregon, Tennessee, South Dakota.



Point to the following states and say the capital city of each state:  
Hawaii, Alaska.



Point to the following states and say the capital city of each state:  
Indiana, Louisiana, West Virginia, Wyoming, Nebraska, Mississippi.

#85

Point to the following states (which were each one of the original 13 colonies) and say the capital city of each state:

- North Carolina
- Pennsylvania
- New Hampshire



#87

Point to the following states (which were each one of the original 13 colonies) and say the capital city of each state:

- Rhode Island
- Connecticut
- Delaware



#86

Point to the following states (which were each one of the original 13 colonies) and say the capital city of each state:

- Georgia
- Virginia
- Maryland
- New York



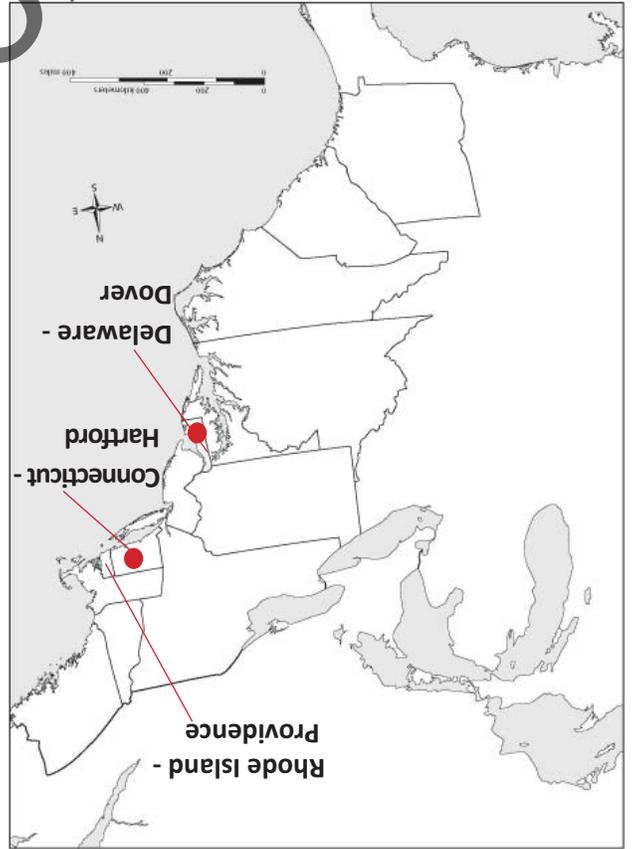
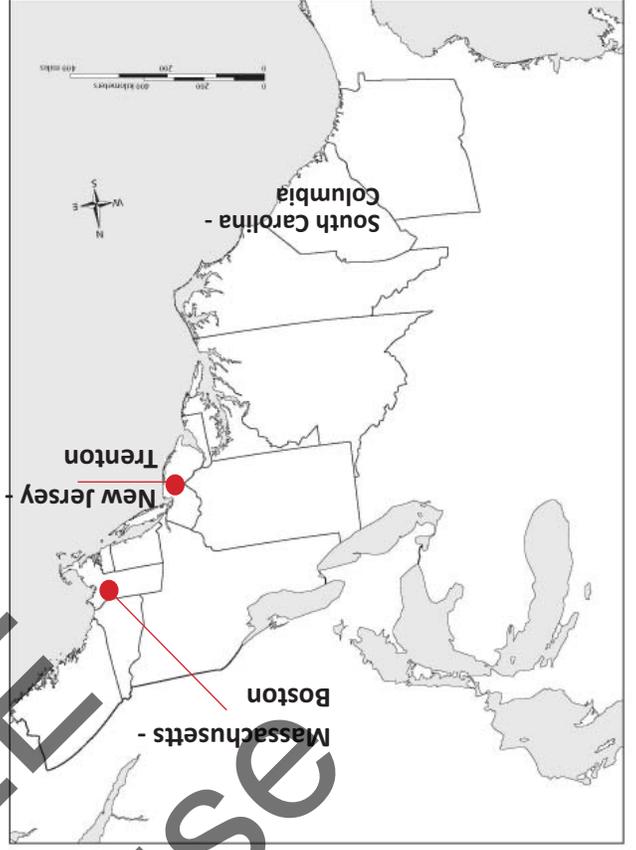
#88

Point to the following states (which were each one of the original 13 colonies) and say the capital city of each state:

- Massachusetts
- New Jersey
- South Carolina



SAMPLE NOT for use



SAMPLE not for use

# Daily Checklist Notes and Instructions

## Notes for Parents

1. Child should be in charge of marking off the checklist each day. Consider letting child choose the order in which he or she completes some or all of the items.
2. Remember that language arts and literature, including reading and writing, should take a large part of your child's school day. In addition, remember that this course covers several subjects: writing, reading, literature, grammar and punctuation, spelling, art, and geography.

### **Sentence dictation**

is found in the *Course Companion*. Dictate sentences to child each day.

### **Ladders and poetry memorization** are designed to be on alternate days.

Child does ladders one day, and poetry memorization the day after that. Child should spend 5-10 minutes a day on ladders or poetry memorization. These items are found in the *Course Companion*. Each day, have child circle on the checklist which item he or she worked on (ladders or poetry memorization).

Day of the Week: \_\_\_\_\_

- Sentence Dictation
- Ladders or Poetry Memorization (*alternate days*)
- Geography or Grammar Cards (*alternate days*)
- Course Book (*one lesson*)
- Reading (*for course reading challenge*): \_\_\_\_\_ minutes

### **Geography and grammar cards** are

designed to be on alternate days. Child does geography cards one day and grammar cards the next day. Child should spend 5-10 minutes a day on geography or grammar cards. Each day, have child circle on the checklist which item he or she worked on (geography cards or grammar cards). Physical cards come with the physical course set. If you are using the free course set download, open the Geography & Grammar Cards PDF document, print the cards, and cut them out.

With child, decide on a daily amount of time child will devote to **reading** for the Course Reading Challenge, which is found near the beginning of the course book. The chosen amount of time may need to be adjusted on occasion, depending on circumstances, but be firm about the expectation and aim for the set amount of time as often as possible.

Daily lessons in the **course book** are designed to take 25-45 minutes, depending on the speed of the child. To finish the course in one school year, child should finish one lesson a day, four days a week. Twenty days can be missed for vacation days or sick days.

It is suggested that you allow child to do more than one lesson a day if he or she chooses. However, encourage child not to rush through lessons, but to take time to explore and do her or his best work. Some lessons may take some children more than one day to complete, and that is acceptable.

# DAILY CHECKLIST

FOR USE WITH THE LEVEL 5, 7, AND 9 COURSES



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Day of the Week: \_\_\_\_\_

- Sentence Dictation
- Ladders or Poetry Memorization (*alternate days*)
- Geography or Grammar Cards (*alternate days*)
- Course Book (*one lesson*)
- Reading (*for course reading challenge*): \_\_\_\_\_ minutes

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# DAILY CHECKLIST

FOR USE WITH THE LEVEL 5, 7, AND 9 COURSES



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- Geography or Grammar Cards (*alternate days*)
- Course Book (*one lesson*)
- Reading (*for course reading challenge*): \_\_\_\_\_ minutes

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