




# LANGUAGE ARTS & LITERATURE LEVEL FOUR

COURSE BOOK

Literature | Grammar & Usage | Punctuation  
Art | Geography | Spelling | Vocabulary | Writing

  
THE *Good* AND THE *Beautiful*  
CURRICULUM

# How This Edition Differs from Past Editions

## Writing and spelling are taught more effectively.

Writing instruction is much stronger in this new edition. Children not only learn to write effectively, but they also discover joy as they let their personalities shine through while writing.

Our new spelling workshops were designed after years of researching and testing spelling instruction, finding what is effective, what is not effective, and what makes spelling practice fun for children. Spelling instruction in the new edition is more robust, effective, and thorough than in previous editions.

## There are fewer components.

Past editions of the course had six components. Improved organization of the course retains the effectiveness of the course, using only four components: a course book, a workshops book, and two readers.

## The daily checklist items are now incorporated into the lessons.

Past editions included a checklist of items to complete each day. With this new edition, there is no daily checklist. Everything is incorporated into the lessons, making the course easier to use.

## Challenging word cards are replaced with The Challenging Sentence Climb.

Rather than having challenging word cards that the child reads to the parent or teacher in most lessons, the course now incorporates those words in The Challenging Sentence Climb, a more fun, effective, and engaging activity that connects words to their meanings.

## The lessons are shorter.

Improved organization and lesson design allows for shorter lessons, all while covering the same principles with the same effectiveness.

## The answer key is no longer in the back of the course books.

The answer key is now available as a free PDF on the FAQs page for Level Four language arts on [goodandbeautiful.com](http://goodandbeautiful.com).

## Geography & Grammar Cards are no longer used in Level Four.

Children still study grammar and geography principles in Level Four, but the use of *Geography & Grammar Cards* now begins in Level Five.

## No book pack is required.

All reading integrated with the course is contained in the two readers that come with the course.

## Other Differences in This Edition

- The following topics are now introduced in Level Five rather than Level Four: commas with introductory words, capitalization rules for family names, antecedents, subordinating conjunctions, dependent clauses, diagramming commands, complex sentences, and compound direct objects.
- The course book is now in color, not black and white. Many of the beautiful paintings and maps from the past edition of the *Level Four Creative Companion* are now incorporated into the course book.

# LEVEL FOUR AT-A-GLANCE

## GEOGRAPHY & ART

- Art and nature appreciation
- Comparing and contrasting artwork
- Pastels instruction and practice
- Art terms: art mediums, blending, cross-hatching, feathering, hue, impressionism, intensity, layering, light and shadow, murals, portrait and landscape orientation, stippling, value
- Geography terms and topics: appreciation for geography, Asia, Belgium, bilingual and multilingual, Canada, cardinal directions, cartography, Central America, climate and climate zones, contiguous states, compass rose, continents, Costa Rica, density, population, elevation, equator, Europe, finding direction by the sun, France, Great Lakes, Italy, key/legend, landlocked, languages of South America, lines of latitude, Luxembourg, Mexico, Mt. Everest, natural resources, Northern and Southern Hemispheres, oceans, patterns in nature, physical maps, political boundaries, provinces and territories, regions, relief maps, rural, scale with maps, Scotland, sea level, Sierra Madres, standard of living, strait, the Mediterranean, the Netherlands, topographic maps, United States of America, urban, Washington, DC
- Artists studied: Carl Frederik Aagaard, Albert Bierstadt, J.E.H. MacDonald, Claude Monet, Emile Claus, Vincent van Gogh, Theodoor Verstraete

## GRAMMAR, PUNCTUATION, & USAGE

- A sentence needs three things
- Abbreviations
- Alphabetizing
- Avoiding double negatives
- Capitalization rules: proper nouns and titles
- Commas in a series, commas with geographical locations, commas with compound sentences
- Comparative and superlative adjectives

- Compound sentences vs. compound verb phrases
- Compound subjects and verbs
- Coordinating conjunctions
- Editing
- Helping verbs
- Homophones and commonly confused words
- Idioms
- Independent clauses
- Irregular past tense
- Irregular plural nouns
- Much vs. many
- Parallel construction
- Parts of speech (articles, nouns, verbs, adjectives, adverbs, pronouns)
- Possessive nouns and apostrophes
- Prefixes and suffixes
- Prepositions and prepositional phrases
- Quotation punctuation
- Semicolons
- Sentence diagramming
- Simple and compound sentences
- Synonyms and antonyms

## WRITING

- Adding description and dialogue
- Adding sensory language and well-chosen verbs
- Avoiding redundancy and writing concisely
- Creating outlines (fiction and nonfiction)
- Learning from the masters
- Poetry writing
- Proofreading
- rewriting in your own words
- varying sentence length and structure

- writing a summary
- Writing book reports and book reviews
- Writing effective opening lines
- Writing effective parts of an essay: opening, body, and closing
- Writing fictional stories
- Writing from the heart
- Writing informative essays
- Writing news articles
- Writing thank-you notes

## READING & LITERATURE

- Challenging reading practice
- Comparing and contrasting
- Discerning right and wrong messages in literature
- Identifying main ideas
- Literary devices (simile, personification, alliteration, onomatopoeia)
- Parts of a book
- Plot diagrams
- Poetry appreciation
- Point of view
- Reading and writing about character-building literature of high literary value
- Recognizing and choosing literature with high moral and literary value
- vocabulary

## SPELLING

- Base words, prefixes, and suffixes
- Challenging spelling words
- Contractions
- Spelling patterns, principles, and rules



## ABOUT THIS COURSE

### Items Included in This Course Set

- *Level Four Course Book*
- *Level Four Spelling & Writing Workshops*
- *Level Four Personal Reader*
- *Level Four World Biographies Reader*

### Additional Items Needed

- **Books of your choice from *The Good and the Beautiful Book List* on the child's personal reading level**

Each lesson has the child read a book of his or her choice from *The Good and the Beautiful Book List* for 20 minutes or more. It is important that the child does not skip the reading and that he or she reads books with high moral and literary value. Choose books on the child's reading level (which might be different from his or her course level) or one level higher or lower. Have the child take the Reading Level Assessment on [goodandbeautiful.com/library](http://goodandbeautiful.com/library).

- **Tracing paper (or very thin paper)**
- **A set of chalk pastels (at least 24 colors), art tape, workable fixative spray, cotton swabs, white watercolor or pastel paper (at least 10 sheets, 9"x12"), paper towels**
- **A dice**

### Subjects Covered in This Course

- |              |                    |                     |
|--------------|--------------------|---------------------|
| • Reading    | • Punctuation      | • Art Instruction   |
| • Literature | • Vocabulary       | • Grammar and Usage |
| • Spelling   | • Geography        |                     |
| • Writing    | • Art Appreciation |                     |

A handwriting course and a typing program from *The Good and the Beautiful*, or another handwriting course and a typing program, should be used two to four days a week in conjunction with this course.

### Course Principles

- **Connects Multiple Subjects**  
Connecting multiple subjects gives learning deeper meaning and interest. It also eliminates the expense and trouble of purchasing and using six or seven different courses rather than just one.
- **Emphasizes the Good and the Beautiful: God, Family, Nature, and High Moral Character**
- **Focuses on High-Quality, Wholesome Literature**
- **Emphasizes Reading**  
Children in Level Four are at a stage when improving and cementing strong reading skills is very important. In addition, reading large amounts of high-quality literature greatly improves writing, spelling, vocabulary, grammar and usage, concentration, analytical thinking skills, character, and more. Thus, Level Four integrates a large amount of reading into the course.
- **Creates Excellent Writers and Editors**



## Understanding the Course Items

- **Level Four Course Book**

To complete the course in one school year, the child should complete one lesson in the course book daily, four days a week.

- **Level Four Spelling & Writing Workshops**

The course book tells students when to complete assignments in the *Level Four Spelling & Writing Workshops* book. This workbook also contains the Appendix for the course and The Challenging Sentence Climb.

- **Level Four Readers**

The course indicates when to read in the readers. The readers are integrated with the lessons and required to complete the course.

## How the Course Works

With Level Four and above, the 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 the child is not confused or overwhelmed.

The parent or teacher should check the child's work on a daily basis, giving feedback.

## Answer Key

An answer key is available as a free PDF on the FAQs page for Level Four language arts on [goodandbeautiful.com](http://goodandbeautiful.com).

## Art

In addition to learning about the lives 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 sections. Establishing connections across the content areas in this way makes learning more meaningful and interesting. Hands-on art projects in the course focus on chalk pastels.

## Length of Daily Work/Length of Course

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

2–4 minutes: Parent/Teacher Section

30 minutes: Student Section

20 minutes: Personal Reading (can be done any time of the day)

Because children work at different speeds for different concepts, lessons will not consistently take the student the same amount of time. Plan on lessons usually taking between 15 and 35 minutes.

If the child completes one lesson daily, four days a week, the child will finish the course in one average school year. This allows for five weeks of vacation days and/or sick days in addition to normal school breaks for Thanksgiving, Christmas, and spring break.

## Course Reviews

Children learn and practice new grammar, punctuation, and usage concepts in each unit. To prevent children from over practicing concepts they have mastered, three course reviews will test and identify principles that still need practice. Students will then be directed to do additional practice only for those concepts. This is the course structure:

Unit 1: Lessons 1–17	<b>Section Review: Lessons 67–68</b>
Unit 2: Lessons 18–32	Unit 5: Lessons 69–84
<b>Section Review: Lessons 33–34</b>	Unit 6: Lessons 85–99
Unit 3: Lessons 35–50	<b>Section Review: Lessons 100–101</b>
Unit 4: Lessons 51–66	Unit 7: Lessons 102–120 (reviews the entire course)

# TIPS FOR PARENTS AND TEACHERS

## Slow Readers

Since reading literature of high moral and literary value is one of the best uses of time for children, this course incorporates a good amount of reading. It improves reading fluency and speed, comprehension, spelling, writing, vocabulary, focus, analytical thinking skills, character, and more. If the child is a slower reader, consider reading with the child, alternating each paragraph.

## Writing in Small Spaces

Children in Level Four will learn how to write with smaller letters. To help your child fit everything in the space provided, remind the child to start at the very beginning of the line.

## The Challenging Sentence Climb

If you find that your child is starting to memorize the sentences in The Challenging Sentence Climb (those who memorize fast or have to work on one of the climbs for a particularly long period of time), skip to a different climb for a week or two, and then go back to the original climb.

## Typing Practice

Children in Level Four should practice typing skills often. Many writing assignments in Level Five will be typed, as typing will allow children to more easily edit their writing.

## Parent Q&A

**Q: In each unit my child practices 12 challenging spelling words (taken from the Appendix of *Level Four Spelling & Writing Workshops*). What do I do if my child seems to have mastered those spelling words before the unit ends?**

A: It's up to you. If you are at least halfway through the unit, you can have the child continue to practice the words to make sure they remain mastered. If you are less than halfway through the unit, you may choose to give the child a new list of words, using words from the Appendix of *Level Four Spelling & Writing Workshops*.

**Q: Should I be editing my child's writing assignments in the writing workshops and having him or her rewrite them?**

A: At this level, after giving deserved praise, point out obvious errors, such as missing periods. Also make sure the child followed instructions, such as using two or more transition words. Other than that, we suggest not having the child rewrite writing assignments until the course prompts the child to edit and revise writings. This is so that beginning writers can better learn to enjoy writing and feel confident and free when they write.

**Q: What if the lessons are taking longer than the average time to complete?**

A: If the child is able to understand the information but is completing the assignments slowly, consider moving through the course slowly, even if it takes more than one school year. If the child is having a hard time understanding the information, the level may be too advanced for the child.

**Q: My child has completed The Challenging Sentence Climb. What do we work on now?**

A: If the child masters The Challenging Sentence Climb before the course ends, it is suggested that you do the following in place of The Challenging Sentence Climb. Have the child read 1–2 pages to you from a book that is two levels above the child's personal reading level. Have the child take the Reading Level Assessment on [goodandbeautiful.com/library](http://goodandbeautiful.com/library), and use *The Good and the Beautiful Book List* to select a book at the right level.

# UNIT 1 OVERVIEW

## Grammar, Punctuation, & Usage

- Abbreviations—Part 1
- Editing
- Parts of speech: adjectives, adverbs, articles, nouns, pronouns, verbs
- Quotation punctuation: commas
- Quotation punctuation: periods
- Sentence diagramming
- Singular and plural possessive nouns
- Synonyms and antonyms

## Homophones

- heal/heel
- it's/its
- past/passed
- peak/peek
- stairs/stares
- their/there/they're

## Other

- Alphabetizing
- Reading comprehension
- Vocabulary

## Writing (in the *Level Four Spelling & Writing Workshops*)

- Avoiding redundancy
- Learning from the masters
- Opening sentences
- Rhyme schemes
- Summarizing
- Topic sentences
- Using sensory language: color
- Using sensory language: sound
- Writing effective paragraphs
- Writing from the heart
- Writing poetry

## Literature, Art, & Geography

- Art study
- Art terms: hue, intensity
- Artists: Carl Frederik Aagaard, Herman A. Kahler, Hendrik Voogd
- Choosing good books
- Copyrights
- Geography terms: cardinal directions elevation, physical maps, strait
- Fiction vs. nonfiction
- Italy
- Pastels
- Poetic reading and devices: alliteration, onomatopoeia
- Protagonists and antagonists
- The Mediterranean

## Spelling (in the *Level Four Spelling & Writing Workshops* book)

<b>Spelling Rules</b>	#1: Double S, F, or L at the end of words
	#2: Double consonants in the middle of words
<b>Principles</b>	Long and short vowels
	Syllables
	Words that end with /er/
	Plural nouns: F and FE
<b>Suffixes</b>	-ful, -less
<b>Prefixes</b>	semi-, pre-
<b>Spelling Patterns</b>	Challenging words with QU
<b>Contractions</b>	aren't, isn't, we're, she'd, who's, can't, it's, we've

## Challenging Spelling Words

**Instructions:** When the course indicates to do so, quiz the child on the challenging spelling words in the Appendix of the *Level Four Spelling & Writing Workshops*. If the child spells a word correctly, cross it out. If the child spells a word incorrectly, write it below. Repeat until all 12 spaces contain a word. These are the challenging spelling words the child will practice in this unit.

Group 1	Group 2

## LESSON 1



### Parent/Teacher



- ☐ Follow the instructions on page 1 of this course book to pretest the challenging spelling words for the unit.
- ☐ Check the child's work when this lesson has been completed.



### Student



# CREATIVITY

- ☐ Read the section.

In Noah Webster's 1828 dictionary, the word **CREATIVE** is defined as "having the power to create." Isn't it marvelous that God has given us the power to create?

With imagination and effort, we can create drawings, paintings, stories, songs, poems, flower gardens, quilts, crafts, recipes, forts, sandcastles, rock collections, cards, journals, photos, and so much more. There are endless ways to be creative.

The more skills and knowledge we gain, the greater ability we have to be creative! The painting on this page

shows the famous potter Herman A. Kähler (1846–1917). He created beautiful pottery and a new type of ruby red glaze that people loved. However, Herman could not have created such things without first working hard and gaining skills. He studied at an art school, had private lessons, and traveled to different countries to study pottery.

Charlotte Mason wrote: "We all have need to be trained to see and to have our eyes opened before we can take in the joy that is meant for us in this beautiful life."<sup>1</sup>

The focus of this course is to help you gain knowledge and skills and become more like Christ so you can feel the joy that is meant for you in this beautiful life. Get ready to learn and be creative!

"Herman Kähler in His Workshop" by Laurits Andersen Ring (1854–1933), 1890



1. *The Charlotte Mason Series*, vol. 4, page 43.



## Reading Check

- ☐ Fill in the blanks based on the article you just read.

The focus of this course is designed to help you gain \_\_\_\_\_ and \_\_\_\_\_ and become more like \_\_\_\_\_.

## Vocabulary

- ☐ Fill in the blank and complete the exercise.

**CONTENTED** [kuhn-TEN-ted]: happy and satisfied

I'm contented when I'm in nature; the world seems just right.

Contented means \_\_\_\_\_

A **synonym** [SIN-uh-nim] is a word or phrase that means almost the same thing as another word or phrase. An **antonym** [AN-tuh-nim] is a word or phrase opposite in meaning to another word or phrase. **For each word, circle the correct answer; is it a synonym or an antonym to the word CONTENTED?**

pleased                      synonym | antonym

dissatisfied                synonym | antonym

gratified                   synonym | antonym

## Singular Possessive Nouns

- ☐ Read and complete the section.

Add an apostrophe and an "s" to show possession.

*Example: This is Ed's dog. (The dog belongs to Ed.)*



**Write the possessive form of the noun that has been placed in parentheses at the end of the sentence.**

1. I love the \_\_\_\_\_ contented song. (sparrow)
2. When we spied a \_\_\_\_\_ dam, I was contented with our nature walk. (beaver)
3. I would be contented with our adventure if we could find a \_\_\_\_\_ tracks. (fox)
4. Ruth sat contentedly on the \_\_\_\_\_ bank. (stream)
5. I feel content about my \_\_\_\_\_ new owner. (puppy)

## Editing

- ☐ Complete the editing assignment.

**Insert three missing apostrophes with this editing mark 's. Tip: When you see a noun with an S at the end, ask yourself if it is plural, meaning more than one, or if it shows possession.**

I'll help Tims brother care for the wounded sparrow. I have had several experiences helping hurt birds. The sparrows leg can heal if we put a splint on it. However, I would like to get the vets advice first. I'm content to follow his counsel.



## LESSON 14



Note: Get the supplies needed for Lesson 17.

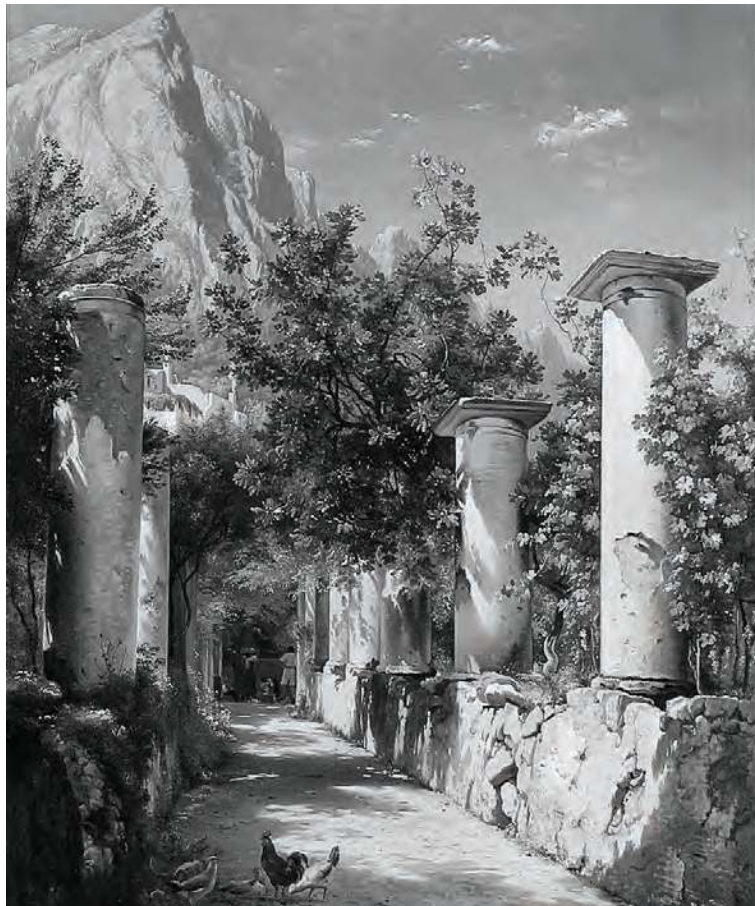


### Parent/Teacher



- ☐ With the child compare the black and white version of the painting on this page with the color version. Discuss the differences. Have the child read the following section to you:

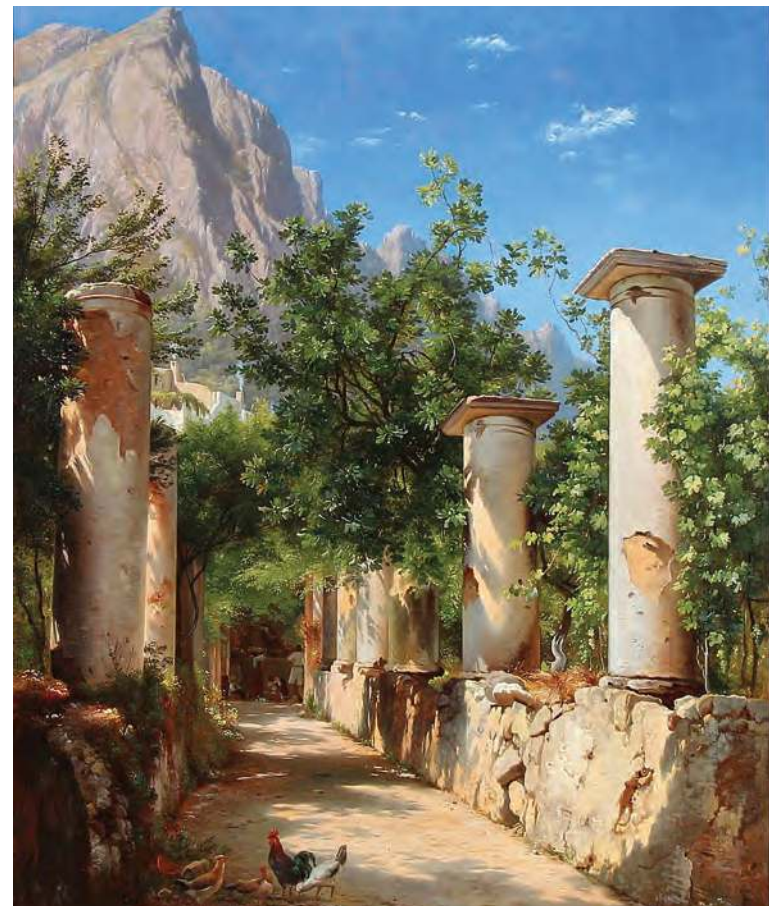
Jenny Phillips' grandfather and brother are both completely colorblind—they see only shades of black and white. Although they still find wonderful beauty in the world, they have never seen



"Ancient Columns, Italy" by Carl Frederik Aagaard (1833–1895), 1874

the azure blue of the sky or the deep green of a leaf. Only 0.001% of people are totally colorblind. Imagine how your life would be different if you could see only black and white. Have you taken for granted the fact that you can see colors? Commit yourself to be more aware of and grateful for the marvelous gift of colors in your life. 1 Thessalonians 5:18 gives this counsel: "In every thing give thanks: for this is the will of God in Christ Jesus concerning you."

- ☐ With the child discuss some of the blessings that color brings to your lives.
- ☐ Check the child's work when this lesson has been completed.





## Student

### Adverbs

☐ Read and complete the section.

**Adverbs** modify (describe) verbs, adjectives, or other adverbs. In this course you will study only adverbs that modify verbs. Adverbs often end in LY (quickly, smoothly), but not always.

**Underline the verb in each sentence. Then circle the adverb, which describes the verb. The first two are completed as examples.**

The sloth <u>moved</u> <u>slowly</u> .	A gazelle hopped gracefully.
<u>Swiftly</u> a huge walrus <u>swam</u> .	The kangaroo hops skillfully.
Two hyenas moved stealthily.	Oh, the lion sits proudly!
The squirrel rapidly gathered nuts.	In the sky the birds glide smoothly.
Noisily, the squirrel chattered.	The bear roared loudly.

**Many books for children today show children acting rudely to parents. All the words in the chart below are adverbs. Circle the adverbs that show how honorable children respond to their parents.**

angrily	respectfully	lovingly
rudely	honestly	irritably
happily	unkindly	gratefully

## Review: Plural Possessive Nouns

☐ Read and complete the section.

Plural means more than one. To show possession (belonging) for a plural noun ending with S, add an apostrophe. Do not add an S after the apostrophe.

**Correct:** The five wolves' paws were muddy.

**Incorrect:** The five wolves's paws were muddy.



**Fill in each blank with the possessive form of the noun in the right column.**

ONE _____ spots were beautiful.	leopard
The TWO _____ spots were beautiful.	leopard

ONE _____ teeth were huge.	llama
ALL ten of the _____ teeth were huge.	llama

Water squirts from ONE _____ trunk.	elephant
Water squirts from TEN _____ trunks.	elephant

ONE _____ howl scares me.	coyote
SEVEN _____ howls scare me.	coyote

ONE _____ pouch holds a joey.	kangaroo
THREE _____ pouches hold joeys.	kangaroo

# UNIT 2 OVERVIEW

## Grammar, Punctuation, & Usage

- A sentence needs three things
- Abbreviations—Part 2
- Capitalizing proper nouns
- Coordinating conjunctions
- Editing
- Independent clauses and fragments
- Parallel structure in a series
- Sentence writing
- Synonyms and antonyms

## Homophones

- brake/break
- bury/berry
- cheap/cheep
- chews/choose
- creak/creek
- crews/cruise

## Other

- Alphabetizing
- Reading comprehension
- Vocabulary

## Writing (in the *Level Four Spelling & Writing Workshops*)

- Adding description
- Conflict
- Effective opening sentences
- Learning from the masters
- Rewriting in your own words
- Topic sentences
- Using sensory language: touch
- Using transition words
- Varying first words in a paragraph
- Writing effective paragraphs
- Writing from the heart
- Writing thank-you notes

## Literature, Art, & Geography

- Art study
- Geography terms: climate and climate zones, equator, lines of latitude, natural resources, Northern and Southern Hemispheres, relief maps, Sierra Madres, Tropic of Capricorn
- Landscape and portrait orientation
- Maxims
- Mexico
- Pastels
- Poetic devices: alliteration, personification, similes
- Poetry reading
- Scotland

## Spelling (in the *Level Four Spelling & Writing Workshops* book)

<b>Spelling Rules</b>	Applying spelling rules to the base words and compound words
	#3: K, C, or CK at the end of words
	#4: K or C at the beginning or middle of words
	#5: 1-1-1 Rule
<b>Principles</b>	Making nouns that end with O plural
	Making nouns that end in F and FE plural
	Irregular plural nouns
<b>Suffixes</b>	-ance, -ence
<b>Spelling Patterns</b>	Challenging words with AGE and UE
<b>Contractions</b>	we'd, don't, mustn't, weren't, doesn't, she's, he's

## Challenging Spelling Words

**Instructions:** The course will indicate when to quiz the child on the challenging spelling words in the Appendix of the *Level Four Spelling & Writing Workshops*. If the child spells a word correctly, cross it out. If the child spells a word incorrectly, write it below. Repeat until all 12 spaces contain a word. These are the challenging words the child will practice in this unit.

Group 1	Group 2



## LESSON 21



Extra Items Needed:

△ See the lesson.



Parent/Teacher



- ☐ Have the child reread the words from *Pedro's Choice* and their definitions from page 51.
- ☐ Check the child's work when this lesson has been completed.



Student



# PASTELS

- ☐ Follow these instructions to complete a pastel drawing of the Popocatépetl (Popo) volcano.

### Step 1

Orient your paper so that it is wider than it is tall. This is called a **landscape orientation**. When it's taller than it is wide, it's called a **portrait orientation**. Draw the basic shape of the mountain lightly in yellow.

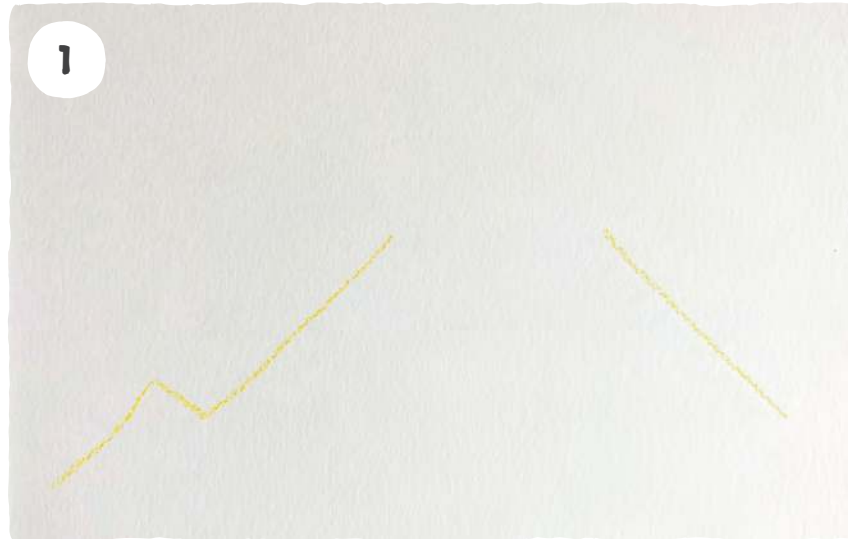
### Step 2

Add some lava flow lines; they don't need to be exactly the same as the example. Add the semicircle of yellow lines above the mountain.

## Items Needed

pastels | white art paper | paper towels | fixative spray

1



2



11

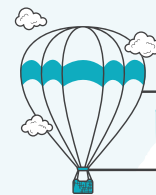


### Step 11

Smudge the brown, red, and green together to finish the mountain. Spray with fixative outside.

## Writing Workshop

- ☐ Complete the writing workshop for Lesson 21 in your workshops book.



## PERSONAL READING

- ☐ For 20 minutes or more, read a book from *The Good and the Beautiful Book List*.



# LESSON 24



## Parent/Teacher



- ☐ Have the child read the poem to you. Point out **personification** (giving human attributes to nonhuman things: winds play; poppies nod). Discuss the message of the poem and how it applies to both of your lives.

### *Out in the Fields with God*

By Elizabeth Barrett Browning

The little cares that fretted me,  
I lost them yesterday  
Among the fields above the sea,  
Among the winds at play;  
Among the lowing of the herds,  
The rustling of the trees,  
Among the singing of the birds,  
The humming of the bees.

The foolish fears of what may happen,  
I cast them all away  
Among the clover-scented grass,  
Among the new-mown hay;  
Among the husking of the corn  
Where drowsy poppies nod,  
Where ill thoughts die and good are born,  
Out in the fields with God.

- ☐ Check the child's work when this lesson has been completed.



## Student



### Sentence Diagramming

- ☐ Diagram the sentences. Draw the missing lines and remember to put AJ under adjectives and AV under adverbs. Refer to page 40 if needed.


A hairy gorilla eats noisily.

Suddenly, the scary dinosaur awoke.

The playful squirrel chattered loudly.

## Editing

- ☐ Complete the editing assignment.

Insert four missing apostrophes with this editing mark: . Tip: When you see a noun with an S at the end, ask yourself if it is plural, meaning more than one, or if it shows possession. Capitalize two proper nouns.

Kristins sister is in mexico taking  
photos of wild spider monkeys. A  
baby spider monkey wraps its tail  
around its mothers tail and also  
takes rides on its mothers back.  
Fruit makes up a spider monkeys  
main diet. Spider monkeys also live  
in Central and south America.



## Review: Abbreviations—Part 2

☐ Read and complete the section.

An abbreviation is the shortened form of a word, like these examples:

Senior—Sr.	versus—vs.	page—p. / pages—pp.	Court—Ct.
Drive—Dr.	Lane—Ln.	Mount, Mountain—Mt.	Boulevard—Blvd.

Write the abbreviation for each word.

Mount		Senior		Court	
page		Drive		Boulevard	
Lane		versus		Mountain	

## Review: A Sentence Needs Three Things

☐ Read and complete the section. Refer to page 50 if needed.

Each group of words is a fragment. Put an X in the box that indicates what is missing from the group of words to make it a fragment.

	subject	verb
Finds the treasure map		
Paisley and her mother		
A large, angry cougar		

Put an X in the correct box. Does the group of words have a complete thought or not? Place a period after complete sentences.

	complete thought	not a complete thought
I love giraffes		
If you see a cobra		
Because a raccoon is here		

## Review: Parallel Structure in a Series

☐ Read and complete the section.

When you have items in a list, they should use parallel structure.

Correct: I love to sing, dance, and write stories.

Incorrect: I love to sing, dance, and I love writing stories.

Underline the word or phrase that uses parallel structure.

1. The giraffe woke up, drank water, and **was eating** | **ate** food.
2. The squirrel likes to work, play, and **climbing** | **climb**.
3. Llamas are friendly, clean, and **smart** | **act smartly**.

READING



ASSIGNMENT

☐ Read Chapter 4 of *Pedro's Choice* in your *Level Four Personal Reader*.

## Spelling Workshop

☐ Complete the spelling workshop for Lesson 24 in your workshops book.



PERSONAL READING

☐ For 20 minutes or more, read a book from *The Good and the Beautiful Book List*.

## LESSON 31



Parent/Teacher

Note: Get the supplies needed for Lesson 32.

- ☐ Work on The Challenging Sentence Climb in your workshops book for 2–4 minutes.
- ☐ Check the child's work when this lesson has been completed.



Student

## Homophones

- ☐ Write the correct homophone on each blank line.

**creak:** These stairs creak when I walk up them.

**creek:** I dipped my feet into the cool creek.

**chews:** The boy chews his food slowly.

**choose:** I will always choose to be honest.

1. He \_\_\_\_\_ the food quietly.
2. The old sign will \_\_\_\_\_ in the breeze.
3. Let's \_\_\_\_\_ a place by the \_\_\_\_\_.
4. We will \_\_\_\_\_ to be positive.
5. I listen to the gurgling water in the \_\_\_\_\_.

# ISLE OF SKYE



- ☐ Read and complete the section.

Scotland has many islands, but one of them is particularly notable: the Isle of Skye. This island, with its stunning scenery, is so close to the mainland that it is connected by a bridge that makes it possible to drive there. In addition to white sand beaches, waterfalls, rugged landscapes, and sea lochs (long narrow bays), this island also features many ancient ruins. Numerous standing stones, ruins of stone huts, and underground storage passages can be explored by hiking trails that are woven throughout the island.

Enjoy the photos of the Isle of Skye below and on the next page.

On the map below, point to the Isle of Skye (labeled as Skye). Point to the capital city of Scotland (Edinburgh). Point to England. Point to Northern Ireland.









## Review: Coordinating Conjunctions

☐ Read and complete the section.

There are seven coordinating conjunctions:

for | and | nor | but | or | yet | so

You can remember them using the acronym FANBOYS. Write the word that each letter of the acronym stands for.

F=\_\_\_\_\_ A=\_\_\_\_\_ N=\_\_\_\_\_ B=\_\_\_\_\_ O=\_\_\_\_\_ Y=\_\_\_\_\_ S=\_\_\_\_\_

Coordinating conjunctions can join together words, phrases, or clauses.

**For each sentence, circle the correct answer. Is the coordinating conjunction (AND) connecting two subjects or two verbs?**

- |   |                  |
|---|------------------|
| 1. A gorilla and a cougar are in our zoo.         | SUBJECTS   VERBS |
| 2. The dinosaur roars and runs.                   | SUBJECTS   VERBS |
| 3. Llamas and alpacas both live in South America. | SUBJECTS   VERBS |
| 4. Gerbils and leopards are my favorite animals.  | SUBJECTS   VERBS |

## Review: Independent Clauses

☐ Read and complete the section.

An **independent clause** can stand on its own as a sentence because it has a subject, a verb, and a complete thought.

**For each sentence, circle the correct answer. Is it an independent clause or a fragment? (Hint: A fragment is missing a subject, a verb, or a complete thought.) If it's an independent clause, place a period at the end.**

- |                          |                               |
|--------------------------|-------------------------------|
| 1. Dinosaurs are extinct | INDEPENDENT CLAUSE   FRAGMENT |
| 2. The tall red kangaroo | INDEPENDENT CLAUSE   FRAGMENT |

- |                         |                               |
|-------------------------|-------------------------------|
| 3. A coyote is near us  | INDEPENDENT CLAUSE   FRAGMENT |
| 4. A dolphin in the sea | INDEPENDENT CLAUSE   FRAGMENT |

**For each sentence, circle the correct answer. Is the coordinating conjunction connecting two independent clauses or two verbs?**

- |   |                             |
|---|-----------------------------|
| 1. The spry grandmother sweeps and weeds.         | INDEPENDENT CLAUSES   VERBS |
| 2. I sang to the baby, and she was soon consoled. | INDEPENDENT CLAUSES   VERBS |
| 3. The squirrel climbs and chatters.              | INDEPENDENT CLAUSES   VERBS |

READING



ASSIGNMENT

- ☐ Read Chapter 3, the final chapter, of *Faithful and Fast: The Eric Liddell Story* in your *Level Four World Biographies Reader*.

## Writing Workshop

- ☐ Complete the writing workshop for Lesson 31 in your workshops book.



PERSONAL READING

- ☐ For 20 minutes or more, read a book from *The Good and the Beautiful Book List*.



# UNIT 3 OVERVIEW

## Grammar, Punctuation, & Usage

- Commas in a series
- Direct objects
- Editing
- Objects of prepositions
- Phrases
- Prepositions and prepositional phrases
- Semicolons
- Sentence diagramming

## Homophones

- desert/dessert
- flea/flee
- flour/flower
- flu/flew
- guessed/guest
- higher/hire

## Other

- Alphabetizing
- Reading comprehension
- Vocabulary

## Writing (in the *Level Four Spelling & Writing Workshops*)

- Conflict
- Effective paragraph writing
- Learning from the masters
- Outlining a story
- Using sensory language: smell
- Using well-chosen verbs
- Writing a book review
- Writing a story
- Writing from the heart

## Literature, Art, & Geography

- Art study
- Artists from Belgium, the Netherlands, and Luxembourg
- Belgium
- Cartography and cartographers
- Geography terms: bilingual, inland, landlocked, multilingual
- Historical fiction
- Horizon
- Keys and legends
- Luxembourg
- Pastels
- Political boundaries
- Regions
- Standard of living
- The Netherlands
- Art term: Value

## Spelling (in the *Level Four Spelling & Writing Workshops* book)

<b>Spelling Rules</b>	#6: making words plural that end in SH, CH, Z, X, S, or Y
	#7: CH or TCH at the end of words
<b>Suffixes</b>	-er, -ment
<b>Prefixes</b>	non-, post-, over-, un-
<b>Spelling Patterns</b>	Challenging words with PH
	Challenging words with GN
<b>Contractions</b>	we'll, she's, what's, haven't, didn't, it'll, he'll, shouldn't

## Challenging Spelling Words

**Instructions:** When the course indicates to do so, quiz the child on the words from Unit 2 and write words on the spaces below that the child did not master in Unit 2. The course will also indicate when to quiz the child on the challenging spelling words in the Appendix of the *Level Four Spelling & Writing Workshops* book. If the child spells a word correctly, cross it out. If the child spells a word incorrectly, write it below. Repeat until all 12 spaces below contain a word. These are the challenging words the child will practice in this unit.

Group 1	Group 2

## Paintings of the Netherlands

❑ Read and complete the section.

Storks often build homes on roofs in the Netherlands, and the people love it! If you look closely at the painting titled “Fenced-in Pastures by a Farm with a Stork’s Nest on the Roof,” you can see a stork’s nest on a roof. This painting is by the Dutch painter Laurits Andersen Ring (1854–1933).

You probably cannot go visit the Netherlands this year, and you definitely can’t visit the Netherlands that existed a hundred years ago, but you can enjoy the beauty of the Netherlands through these paintings.



▲ Above: “A Field with the Corn set up in Traver” by Laurits Andersen Ring (1854–1933), 1906



◀ Left: “Fenced-in Pastures by a Farm with a Stork’s Nest on the Roof” by Laurits Andersen Ring (1854–1933), date unknown





"Harvest Time in Holland" by Carl Skanberg (1850–1883), date unknown



- ☐ Read Chapter 8 of *The Belgian Twins* in your *Level Four Personal Reader*. Then underline the correct answer.

**What does Granny do in this chapter that relates to this quote?** "Can you see the holiness in those things you take for granted—a paved road or a washing machine? If you concentrate on finding what is good in every situation, you will discover that your life will suddenly be filled with gratitude, a feeling that nurtures the soul." (Rabbi Harold Kushner)

- A. She feels the singing of the birds is a masterful "symphony."
- B. She feels she is "rich" because she has two eyes, a tongue, two legs, two hands, and a good heart.
- C. She wishes she had a bigger home.

## Spelling Workshop

- ☐ Complete the spelling workshop for Lesson 42 in your workshops book.



## PERSONAL READING

- ☐ For 20 minutes or more, read a book from *The Good and the Beautiful Book List*.

# LESSON 47



Parent/Teacher



- ☐ Work on The Challenging Sentence Climb in your workshops book for 2–4 minutes.
- ☐ Check the child's work when this lesson has been completed.



Student



## Review: Semicolons

- ☐ Read and complete the section.

Each box to the right contains one independent clause. Add a semicolon and an independent clause (the one that is closely related) from the boxes below to finish the sentence. Remember not to capitalize the beginning of the independent clause that you add unless it is the word "I" or a proper noun.

they have strong legs

they're sweet and crunchy

new trails are always fun

they're her favorite flower

they have a two-meter wingspan

Bald eagles are huge

Horses run fast

Mom loves tulips

I love apples

We love hiking

READING



ASSIGNMENT

- ☐ Read Chapter 12 of *The Belgian Twins* in your *Level Four Personal Reader*. Then underline the correct answer.

Finish Mother De Smet's quote: "It's easy enough to have faith when things are going right, but to have faith when things are going wrong

- A. is impossible."
- B. is the true test."

## Writing Workshop

- ☐ Complete the writing workshop for Lesson 47 in your workshops book.



PERSONAL READING

- ☐ For 20 minutes or more, read a book from *The Good and the Beautiful Book List*.

# UNIT 4 OVERVIEW

## Grammar, Punctuation, & Usage

- Abbreviations: Part 3
- Capitalization and titles
- Commands
- Editing
- Parallel construction
- Run-on sentences
- Verb tenses

## Homophones

- knead/need
- mail/male
- marry/merry
- pail/pale
- pain/pane

## Other

- Alphabetizing
- Reading comprehension
- Vocabulary

## Writing (in the *Level Four Spelling & Writing Workshops*)

- Adding description
- Learning from the masters
- News article writing
- Rewriting in your own words
- Summarizing
- Using sensory language: taste
- Varying first words in a paragraph
- Writing effective paragraphs
- Writing from the heart

## Literature, Art, & Geography

- Art study
- Artist: Albert Bierstadt
- Contiguous states
- Idioms
- Light and shadow
- Literature: context clues, judging books, summarizing
- United States of America
- US Capitol, Washington Monument, White House, Statue of Liberty
- US National Parks
- Washington, DC

## Spelling (in the *Level Four Spelling & Writing Workshops* book)

<b>Spelling Rules</b>	#8: DGE
	#9: Consonant + LE
<b>Principles</b>	Recognizing vowel vs. consonant suffixes
<b>Suffix</b>	-al
<b>Prefixes</b>	over-, un-
<b>Spelling Patterns</b>	WR
	Challenging words with ACC
<b>Contractions</b>	couldn't, hadn't, he's, it's, she'd, she'll, where's, who'll

## Challenging Spelling Words

**Instructions:** When the course indicates to do so, quiz the child on his or her challenging spelling words from Unit 3 and write the words **broken into syllables** that the child did not master in the spaces below. The course will also indicate when to quiz the child on challenging spelling words in the Appendix of the *Level Four Spelling & Writing Workshops* book. If the child spells a word correctly, cross it out. If the child spells a word incorrectly, write it below **broken into syllables**. Repeat until all 12 spaces contain a word. These are the challenging words the child will practice in this unit.

Group 1	Group 2



# LESSON 62



Parent/Teacher



- ☐ Have the child read the poems to you.

## Snow in Town

By Rickman Mark

Nothing is quite so quiet and clean,  
As snow that falls in the night;  
And isn't it jolly to jump from bed  
And find the whole world white?  
It lies on the window ledges,  
It lies on the boughs of the trees,  
While sparrows crowd at the kitchen door,  
With a pitiful "If you please!"  
No sound there is in the snowy road  
From the horses' cautious feet,  
And all is hushed but the postman's knocks  
Rat-tatting down the street.  
Until men come round with shovels  
To clear the snow away—  
What a pity it is that when it falls  
They never let it stay!

## First Snow

By Marie Louise Allen

Snow makes whiteness where it falls.  
The bushes look like popcorn balls.  
And places where I always play,  
Look like somewhere else today.

- ☐ Check the child's work when this lesson has been completed.



Student



READING



ASSIGNMENT

- ☐ Read Chapter 4 of *The Tennis Twins* in your *Level Four World Biographies Reader*. You have read about a runner, Eric Liddell, and tennis players, Margaret and Matilda Peters. Answer each question below in a way that the reader would know what the question was without seeing it.

If you could be an award-winning tennis player or runner, which one would you be?

---

---

---

---

---

What is one thing you admire about the Peters sisters?

---

---

---

---

---

If you could meet Eric Liddell, what is a question you would ask him?

---

---

---

---

---

## Spelling Workshop

- ☐ Complete the spelling workshop for Lesson 62 in your workshops book.

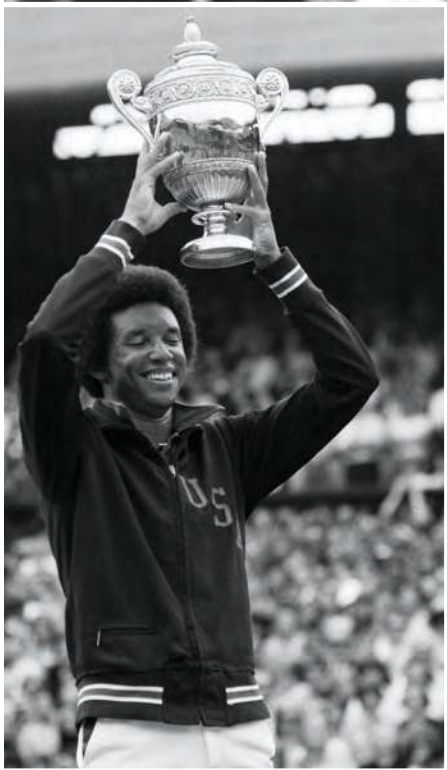
Photos of Tennis Players from  
*The Tennis Twins*.

**Next Page Middle:** Jack Kramer | **Next Page Upper Right:** Serena and Venus Williams  
**Next Page Lower Left:** Arthur Ashe Jr.



## PERSONAL READING

- ☐ For 20 minutes or more, read a book from *The Good and the Beautiful Book List*.





## Art Study + Sentence Writing

☐ Read and complete the section.

Answer each question about the painting below with a complete sentence. Remember to use commas in a series.

1. What are three things you would like to do in this scene?

---

---

---

2. What are three adjectives that describe the painting?

---

---

---



“Bridal Veil Falls, Yosemite Valley, California” by Albert Bierstadt (1830–1902), between 1871 and 1873

Answer the questions about the painting below with a complete sentence.

Who painted the painting, and when was it painted? (Hint: The date is in green text below the painting.)

---

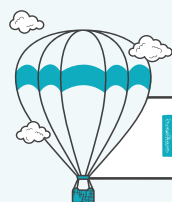
---



“Sundown at Yosemite” by Albert Bierstadt (1830–1902), c. 1863 (c. means approximately)

## Spelling Workshop

☐ Complete the spelling workshop for Lesson 64 in your workshops book.



### PERSONAL READING

☐ For 20 minutes or more, read a book from *The Good and the Beautiful Book List*.





"Mount Corcoran" by Albert Bierstadt (1830–1902), 1876



## Commas in a Series

When a sentence contains a series of three or more items, separate the items with commas.

**Insert commas where needed. Not all sentences need commas.**

1. We will coil the ropes brush the horses and paint the barn.
2. Throw away all wrappers plastic wreaths and wristbands.
3. Uncle Joe will not accept negative attitudes or unkind actions.
4. I love tomatoes, but Gabe loves potatoes squash and carrots.



### ☐ Additional Practice

## Commas in a Series

When a sentence contains a series of three or more items, separate the items with commas.

**Insert commas where needed. Not all sentences need commas.**

1. My favorite vegetables are broccoli and cucumbers.
2. Do you want me to dice slice or chop the potatoes?
3. I will slice the watermelon wash the grapes and cook the squash.
4. We'll water the plants scrub the floor and polish the table.

## Prepositional Phrases

Each sentence has two prepositional phrases. The first prepositional phrase is underlined; underline the second one. Remember that a prepositional phrase always starts with a preposition and ends with an object.

Near my grandfather's home, my cousins are playing in the pond.

My relatives from Spain are visiting us for seven days.

The stately old castle sits on the cliff and guards the land from intruders.

### ☐ Additional Practice

## Prepositional Phrases

Each sentence has two prepositional phrases. The first prepositional phrase is underlined; underline the second one. Remember that a prepositional phrase always starts with a preposition and ends with an object.

Behind the old lighthouse, the waves are crashing on the rough rocks.

On the gently sloping hill, my sister sits near her pet goat.

The raccoon in the backyard is climbing up the old oak tree.

## Capitalization and Titles

For titles of books and movies, always capitalize the first and last words and all other words except for articles (*the, a, and an*) and short prepositions and conjunctions, such as *and, but, in, of, to, or, at, if, or for*. Also, place titles in italics.

Correct Examples: *The Year of the Panda* | *A Leaf, a Stick, and a Stone*



Underline the correctly capitalized title in each group.

1. *Back to poplar Street* | *Back To Poplar Street* | *Back to Poplar Street*
2. *Mpengo of the Congo* | *Mpengo Of The Congo* | *Mpengo of the congo*
3. *The Empty Tower* | *the Empty Tower* | *The Empty tower*
4. *Pyxie of The Pines* | *Pyxie Of the Pines* | *Pyxie of the Pines*
5. *Boy Of The Pyramids* | *Boy of the Pyramids* | *Boy Of the Pyramids*

### ☐ Additional Practice

## Capitalization and Titles

Underline the correctly capitalized title in each group.

1. *Race for the Prairie* | *Race For the Prairie* | *Race for the prairie*
2. *Lions In the Barn* | *Lions In The Barn* | *Lions in the Barn*
3. *Toby Has a Dog* | *Toby Has A Dog* | *Toby Has A dog*
4. *Escape To Freedom* | *Escape to Freedom* | *Escape to freedom*
5. *Red Sails To Capri* | *Red sails to Capri* | *Red Sails to Capri*

## Parallel Construction: Adverbs

In a series use either all adjectives or all adverbs.

Correct Example (adverbs underlined): She draws quickly, nicely, and happily.

Incorrect Example (adverbs underlined): The girl draws quickly, nicely, and talented. (TALENTED is an adjective.)

For the words in orange, circle the word that uses correct parallel construction, which would be an ADVERB.

1. We pray sincerely, faithfully, and **serious/seriously**.
2. We do our work honestly, joyfully, and **careful/carefully**.
3. The sun shines brightly, intensely, and **constantly/constant**.

### ☐ Additional Practice

## Parallel Construction: Adverbs

For the words in orange, circle the word that uses correct parallel construction, which would be an ADVERB.

1. We planned our trip abruptly, energetically, and **boldly/bold**.
2. We thanked our host politely, kindly, and **glad/gladly**.
3. We walked through the field calmly, easily, and **slowly/slow**.



# UNIT 5 OVERVIEW

## Grammar, Punctuation, & Usage

- Comparative and superlative adjectives
- Compound sentences
- Compound subjects
- Compound verbs and verb phrases
- Editing
- Helping verbs
- Idioms
- Sentence diagramming

## Homophones

- peace/piece
- pear/pair
- plain/plane
- pole/poll
- rain/reign/rein
- to/too

## Other

- Reading comprehension
- Venn diagram
- Vocabulary

## Writing (in the *Level Four Spelling & Writing Workshops* book)

- Effective paragraph writing
- Learning from the masters
- Rewriting in your own words
- Using an online rhyming dictionary
- Using dialogue
- Using well-chosen verbs
- Varying first words in a paragraph
- Writing with alliteration
- Writing from the heart

## Literature, Art, & Geography

- Art study
- Artists from Canada
- British Columbia
- Canada
- Geography terms: compass, diverse, culture, fertile, key, legend, provinces, territories
- Great Lakes
- Labeling maps
- Mountains of Canada
- Pastels
- Prince Edward Island
- Quebec and Ontario
- Wildlife in Canada

## Spelling (in the *Level Four Spelling & Writing Workshops* book)

<b>Spelling Rules</b>	#10: Adding a vowel suffix to base words ending in Silent E
	#11: Changing Y to I
<b>Suffixes</b>	-ure, -tion
<b>Spelling Principles</b>	Identifying root words
	Irregular past tense
<b>Spelling Patterns</b>	Challenging words ending with OW
<b>Contractions</b>	I'll, I'd, they're, I'm, they've, you'll, I'd, won't

## Challenging Spelling Words

**Instructions:** When the course indicates to do so, quiz the child on his or her challenging spelling words from Unit 4 and write the words the child did not master in the spaces below. The course will also indicate when to quiz the child on the challenging spelling words in the Appendix of the *Level Four Spelling & Writing Workshops* book. If the child spells a word correctly, cross it out. If the child spells a word incorrectly, write it below. Repeat until all 12 spaces below contain a word. These are the challenging words the child will practice in this unit.

Group 1	Group 2



# LESSON 70



Parent/Teacher



- ☐ Follow the instructions on page 157 of this course book to pretest the challenging spelling words for the unit.
- ☐ Check the child's work when this lesson has been completed.



Student



## Compound Sentences

- ☐ Read and complete the section.

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

Look at these two independent clauses:

*My dad loves cookies. I made some for him.*

We may use a comma and a coordinating conjunction to connect the two sentences.

*My dad loves cookies, so I made some for him.*

Now you have a compound sentence!

When you use a comma and a coordinating conjunction to connect two independent clauses, it is called a compound sentence. One independent clause on its own is called a simple sentence.

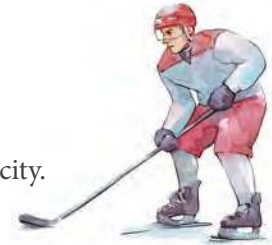
Circle the compound sentence below. Draw a star by the simple sentence below.

1. I made cookies for my dad and poured some milk for him.
2. I made cookies for my dad, and I poured some milk for him.



Circle if each sentence is simple or compound.

1. Russia is the largest country in the world, and Canada is the second largest country.  
simple | compound
2. Over half of the world's lakes are located in Canada!  
simple | compound
3. Toronto is Canada's largest city, and Montreal is the second largest city.  
simple | compound
4. Mount Logan is Canada's tallest mountain at 5,959 meters (19,551 feet) above sea level.  
simple | compound
5. Hockey is a very popular sport in Canada, but soccer is actually the most popular sport.  
simple | compound



READING



ASSIGNMENT

- ☐ Read Chapter 2 of *Jockie* in your *Level Four Personal Reader*. Then circle the correct answer.

What did the neighbors do when they heard that Diana fell through the ice?

- A. They let Jockie borrow a different horse and wished him good luck.
- B. They immediately rushed to help save her.

## Spelling Workshop

- ☐ Complete the spelling workshop for Lesson 70 in your workshops book.



## PERSONAL READING

- ☐ For 20 minutes or more, read a book from *The Good and the Beautiful Book List*.

# LESSON 72



## Parent/Teacher

- ☐ Have the child read the poem to you.

### *Daisies*

By Frank Dempster Sherman

At evening when I go to bed  
I see the stars shine overhead;  
They are the little daisies white  
That dot the meadow of the night.

- ☐ Check the child's work when this lesson has been completed.



## Student

- ☐ Read and complete the section.

In this lesson you will create a postcard-sized pastel art piece based on a small portion of J.E.H. MacDonald's painting "Nova Scotia Coastal Scene," which you studied in your last lesson.

You might be surprised at just how many layers of colors are in this small, simple picture!



# POSTCARD PASTEL

## Items Needed

pastels | white 9"x12" art paper | artist tape | cotton swabs | fixative spray

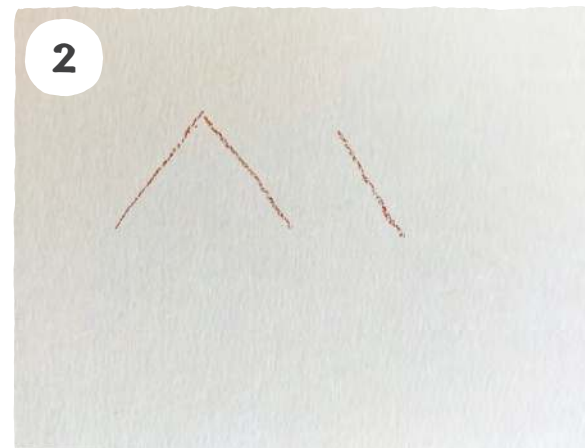
### Step 1

Fold a sheet of 9"x12" art paper in half, then cut it along the fold line. Fold it in half again and cut it. Use artist tape or masking tape to tape your postcard to your table or desk.



### Step 2

With a reddish-brown pastel, draw the peak lines of the house roof.



### Step 3

Add the corners of the house. Add a chimney and some lines in the roof. Darken the front roof line.



### Step 4

Add windows and a door. Add wavy lines for the ground. Add a few lines for trees.





### Step 11

Add small amounts of red to the roof, the ground, and the trees. Then add small amounts of yellow to the ground and trees.



### Step 12

Now you get to blend! Use the tip of a cotton swab to blend the roof and chimney. Then use a different end to blend the windows and door and another cotton swab to blend the house walls. Use another cotton swab to blend the trees, then a different end to blend the sky.



### Step 13

Finally, with a new cotton swab, blend the ground. When you are satisfied with your blending, spray your art project with a coat of fixative spray and let it dry. Carefully peel off the tape. Your postcard pastel is done!



## Spelling Workshop

- ☐ Complete the spelling workshop for Lesson 72 in your workshops book.






## PERSONAL READING

- ☐ For 20 minutes or more, read a book from *The Good and the Beautiful Book List*.






LESSON 73




Parent/Teacher


☐ Work on The Challenging Sentence Climb in your workshops book for 2–4 minutes.
   
☐ Check the child’s work when this lesson has been completed.




Student


☐ **Read and complete the section.**

Open your *Level Four Spelling & Writing Workshops* to page 109. This is a painting by J.E.H. MacDonald called “Goat Range Rocky Mountains.” Almost all MacDonald’s paintings were created outside as he took in the beautiful scenery around him. In fact, it was a painting of flowers in his backyard that was the first to be noticed by art critics, museums, and buyers.

Look again at “Goat Range Rocky Mountains.” Do you see the wild mountain goats on the rocks? This was painted in 1932, yet to this day wild mountain goats can be spotted in the Rocky Mountains of Canada and the United States. We’ll use the painting to review helping verbs, main verbs, simple sentences, and compound sentences.

For each sentence circle if the sentence is a simple sentence or compound sentence, underline the helping verb or verbs, and circle the main verb or verbs. The first one is done for you as an example.

1. The goats are resting on the rocks, but they will play soon.      simple | compound
2. Mountain goats can leap 12 feet in a single jump.      simple | compound
3. Horns can protect mountain goats from predators.      simple | compound
4. They will eat the grass, and the grass will grow back.      simple | compound
5. I am helping Grandfather plant turnips.      simple | compound
6. I didn’t see any, but I did spot a red fox.      simple | compound
7. You should visit the Rocky Mountains someday, for they are amazing.      simple | compound
8. Have you ever seen animals in the wild, and did you like them?      simple | compound

READING



ASSIGNMENT

- ☐ Read Chapter 4 of *Jockie* in your *Level Four Personal Reader*. Then circle the correct answer.

**What fell out of the tree Jockie was climbing?**

- A. Lots of red apples that he gathered for making a pie
- B. A baby crane that he decided to help

## Writing Workshop

- ☐ Complete the writing workshop for Lesson 73 in your workshops book.



## PERSONAL READING

- ☐ For 20 minutes or more, read a book from *The Good and the Beautiful Book List*.

## LESSON 76



Parent/Teacher



- ☐ Have the child read the following to you.

*O Canada!*

By Sir Adolphe-Basile Routhier

O Canada!

Our home and native land!

True patriot love in all of us command.

With glowing hearts we see thee rise,

The True North strong and free!

From far and wide,

O Canada, we stand on guard for thee.

God keep our land glorious and free!

O Canada, we stand on guard for thee.

O Canada, we stand on guard for thee.

These words were put to music by Calixa Lavallée and first sung on June 24, 1880. One century later, on July 1, 1980, it was proclaimed Canada's national anthem.

- ☐ Have the child read the following definition to you in preparation for today's reading assignment.

**furrow:** a long narrow trench made in the ground by a plow, especially for planting seeds

- ☐ Check the child's work when this lesson has been completed.



Student



# QUEBEC AND ONTARIO

- ☐ Read and complete the section.

**Look at the map of Canada you created in Lesson 75 and locate Quebec and Ontario.** These two provinces (Quebec and Ontario) combined are sometimes called Central Canada, the core provinces, or the heartland of Canada. Sixty percent of Canada's population lives in Quebec and Ontario, and 75% of Canadian manufactured goods come from these two provinces.

Let's learn about these two provinces that make up Central Canada while also reviewing **compound sentences** and learning about **compound subjects**.

**Read the article about Quebec in the blue box and the article about Ontario in the purple box. Look at the photographs that go with the articles.**

Home to about eight million people, most of whom live along the Saint Lawrence River, Quebec is primarily a French-speaking province. In fact, more than 75% of the population use French as their first language. Montreal is the second largest mainly French-speaking city in the world, just behind Paris, France. Quebec is Canada's largest producer of **hydroelectricity**—electricity that comes from the harnessed power of moving water.

Quebec, Canada



## LESSON 82



Parent/Teacher



- ☐ Work on The Challenging Sentence Climb in your workshops book for 2–4 minutes.
- ☐ Check the child's work when this lesson has been completed.



Student



# WILDLIFE

- ☐ Read and complete the section.

Have you ever seen a herd of deer grazing in a field, or perhaps a flock of geese flying in a V shape over your head, and felt a thrill of wonder at the beauty and majesty of God's incredible wild creatures? If you enjoy seeing animals in their wild, natural state, touring Canada would be a thrilling adventure for you! With over 200 mammal species, nearly 500 bird species, and a widely diverse range of sea creatures, Canada is a dream come true for animal lovers.

Read the sections about five of Canada's most popular wild animals, and then answer the questions by underlining the correct answers.



### Grizzly Bear

Highly adaptable to many habitats, grizzly bears are found throughout all three Canadian territories as well as the westernmost provinces. Grizzly bears are omnivores with big appetites, gobbling up fish, fruit, nuts, berries, leaves, roots, mushrooms, rodents, sheep, and elk.

### Moose

With lanky, twig-like legs, elongated heads, and bulky antlers, male moose (bulls) are a sight to see! Their awkwardly long legs prove helpful in deep snow and over obstacles like fallen trees. A new set of antlers begins growing each spring and is shed each fall.



### Mountain Lion

A solitary feline with many names—cougar, puma, and mountain lion—she easily leaps from ledges with her long, agile body. She can jump up to 12 meters (40 feet) in one jump! Her swift, graceful moves are often so silent that her prey has no idea she is watching and waiting from a distance.

### Gray Wolf

As the largest member of the canine family, gray wolves have only one predator—humans. Typically nocturnal (active at night), gray wolves live and hunt in packs. Their keen sense of smell, physical strength, and excellent communication skills within the pack make them highly successful hunters.



### Canada Goose

Did you know that true geese are only found in North America and that there are actually up to 50 different variations of the Canada goose? They vary in size and markings, but all have black necks and a white patch on their throats. Most Canada geese migrate south for the winter and back home for the warmer months.

1. Which word describes the eating behavior of grizzly bears?

- A. carnivore
- B. omnivore

2. Which word describes the activity behavior of gray wolves?

- A. diurnal (mostly active during the day)
- B. nocturnal (mostly active at night)



## Review: Helping Verbs

### ☐ Read and complete the section.

A helping verb is used with a main verb. Here are some of the most common helping verbs:

- forms of **to be** (be, am, are, is, was, were, been, being)
- forms of **to do** (do, does, doing, did, done, will)
- forms of **to have** (have, has, having, had)

Here are some examples:

I **am** watching birds. (am = helping verb, watching = main verb)

**Do** you like birds? (do = helping verb, like = main verb)

I **have** seen three geese. (have = helping verb, seen = main verb)

**Underline the helping verb and circle the main verb in each sentence.**

1. The grizzly bear has caught three salmon.
2. I will watch out for bears in the woods.
3. Have you seen the Canada geese at the lake?
4. We are going to the Canadian Rockies next year.
5. The gray wolves are hunting as a pack.
6. The moose is tramping through the snow with his long legs.



- ☐ Read Chapter 13 of *Jockie* in your *Level Four Personal Reader*. Then underline the correct answer.

**How did Harry the crane save Jockie, Dannie Allan, and Red Roary?**

- A. He caught enough fish for everyone to eat while they waited for help.  
B. He flew through the storm to where Granddad was watching for them.

## Spelling Workshop

- ☐ Complete the spelling workshop for Lesson 82 in your workshops book.



## PERSONAL READING

- ☐ For 20 minutes or more, read a book from *The Good and the Beautiful Book List*. Then answer the question with complete sentences.

**What do you think might happen next in your book?**

---

---

---

---

---

---

---

LESSON 87

Parent/Teacher

☐ Work on The Challenging Sentence Climb in your workshops book for 2–4 minutes.
☐ Check the child’s work when this lesson has been completed.

Student

## Homophones

- ☐ Write the correct homophone on each blank line.

**stairs:** I climbed the stairs.

**stares:** He stares at the painting.

**creek:** We put our feet in the creek.

**creak:** I moved, making the sofa creak.

- The \_\_\_\_\_ wind up the castle tower.
- I heard the door \_\_\_\_\_.
- Father \_\_\_\_\_ into the sky with a smile.
- I sat by the gurgling \_\_\_\_\_ and read a delightful book.



- ☐ Read Chapter 1 of *Treasures at My Fingertips: A Story of Louis Braille* in your *Level Four World Biographies Reader*. Then write two discussion questions that could be used to discuss the chapter with a group. The questions should encourage opinions and thoughts rather than just answering with a yes or no or a fact about the story.

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

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

## Writing Workshop

- ☐ Complete the writing workshop for Lesson 87 in your workshops book.



## PERSONAL READING

- ☐ For 20 minutes or more, read a book from *The Good and the Beautiful Book List*. Then answer the questions.

A **table of contents** is a list at the beginning of a book that shows how the book is divided into chapters or sections. Does your book have a table of contents? If so, how many chapters are in your book? Answer with complete sentences.

\_\_\_\_\_

\_\_\_\_\_



Parent/Teacher



- ☐ Have the child read these words and their definitions from *Treasures at My Fingertips: A Story of Louis Braille*:

**Louis [LOO-ee]:** a boy's name

**Braille [brayl]:** a system of touch reading

**parish [PEAR-ish]:** an area over which one Christian pastor (minister, priest) is in charge

**resigned [ree-ZINED]:** chose to leave a job; accepted that something cannot be avoided

- ☐ Have the child read the poem to you.

## I Like to See a Thunderstorm

By Elizabeth Coatsworth

I like to see a thunderstorm,  
A dunder storm,  
A blunder storm,  
I like to see it, black and slow,  
Come stumbling down the hills.



I like to hear a thunderstorm,  
A plunder storm,  
A wonder storm,  
Roar loudly at our little house  
And shake the windowsills!

- ☐ Check the child's work when this lesson has been completed.



Student



- ☐ Complete the exercise.

For the following sentences, insert commas after each geographical place name in a series (except ones at the end of a sentence). Then indicate the order in which you would most want to visit the places in the photos by writing "first" and "second" in the orange boxes.



This old mill is on the Seine River Vernon France.

I'm visiting the mill in Vernon France tomorrow.

Vernon France has a quaint old mill on the Seine River.



These mountains in Auvergne France are incredible.

I live in a rural area of Auvergne France Europe.

My address is 24 Ivy Road Cusset France Europe.



## PERSONAL READING

- ☐ For 20 minutes or more, read a book from *The Good and the Beautiful Book List*.

READING



ASSIGNMENT

- ☐ Read Chapter 2 of *Treasures at My Fingertips: A Story of Louis Braille* in your *Level Four World Biographies Reader*.

## Spelling Workshop

- ☐ Complete the spelling workshop for Lesson 88 in your workshops book.



## Sentence Diagramming

- ☐ Diagram the sentences. Remember to put AJ under adjectives and AV under adverbs. Refer to page 103 if needed.

The young eagle flies.

---

A nervous raccoon hides quietly.

---

Cleverly, the beautiful sparrow built a nest.

---

## Editing

- ☐ Complete the editing assignment.

Insert the missing apostrophes and missing period. When you see a noun with an S at the end, ask if it is plural, meaning more than one, or if it shows possession. Capitalize two proper nouns.

The eiffel Tower is one of the worlds most well-known structures and one of frances major tourist attractions. It was built as the entrance to the 1889 World's Fair For 41 years it stood as the tallest structure in the world. Millions of visitors climb the towers steps each year or take a lift (elevator) to the top.



## Spelling Workshop

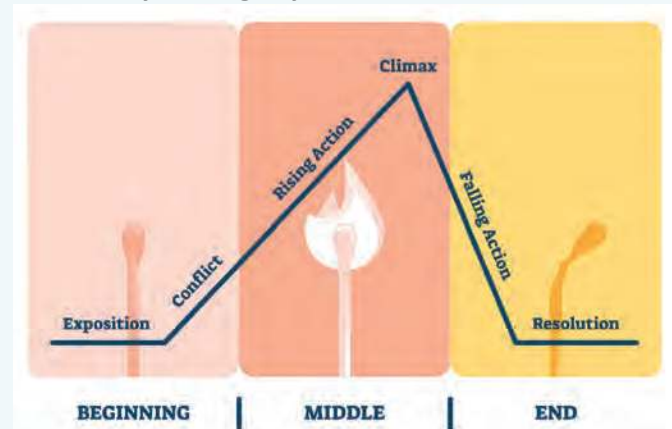
- ☐ Complete the spelling workshop for Lesson 90 in your workshops book.



- ☐ For 20 minutes or more, read a book from *The Good and the Beautiful Book List*. Complete the activity.

## Plot Diagram

**Exposition** is the introduction to a story where you meet the main character and learn about the setting of the book. The **conflict** introduces a problem, struggle, or obstacle. The **rising action** is where more suspense or interest in the story is created or the problem gets more complicated. The **climax** is the most intense part of the story. **Falling action** is what happens after the climax and before the **resolution**, which is the end of the story. **On the chart below, draw a star on the part of the diagram that shows what part you are currently reading in your book.**





For use with the Level 4 Language Arts and Literature course

## LESSON 1

# WRITING WORKSHOP

Writing is a fantastic way to create! All writing is very much a creative process, even essay writing.

Just as each person has a unique personality and appearance, each person also has the ability to create unique and powerful writings in a way that only he or she can. This course will help you find your writing voice and strengthen your writing skills.

Writing is hard no matter how good you are at it. How does writing become easier? Through practice! That is why you will do a writing workshop every other lesson.



## Learning from the Masters

Almost without fail, skilled writers have something in common: they have read a large number of good books. Reading well-written books greatly improves writing skills.

Read each passage from *Chico of the Andes* by Christine von Hagen, first as it could have been written if the writer had not used descriptive language, then the actual passage. Then read the actual passage a second time and underline phrases that you like.

### Passage 1 Without Description

Grandfather and Don Ernesto talked, and Chico trembled as he listened.

### Passage 1

The voices rose and fell. Grandfather's was like the high thin squeak of an ancient tree, but Don Ernesto's boomed even when he tried to keep it low. Chico, as he listened, trembled as though the cold wind passed through him.

### Passage 2 Without Description

The old condor flew over the Paramos looking for food as it did every day. Chan was scared, but Chico was not.

### Passage 2

A black speck wheeled high overhead. While Chico watched, it grew larger and larger, circling over the mountains. The boy raised his arm. There was the old condor. Every day it flew over the Paramos looking for food. Once it had come so low, when Chico was out with Chan, that he had seen its red neck with the white collar of feathers around it and the strong curved beak. Chan had whined with fear, but Chico had not been frightened. The giant condor was like an old friend, a part of the Paramos.

## Writing from the Heart

**Finish each sentence with your own ideas. They can be inspiring, beautiful, lighthearted, or silly. Try to write in a way that shows people your heart and your personality. Are you fun but also serious sometimes? Are you often playful or thoughtful? Show who you are by what you write! What does the sentence "The bird flew" say about your personality? Nothing. So don't do that! Put your heart into your writing.**



1. The bird .....  
.....  
.....
2. I opened my window and .....  
.....  
.....
3. The wind .....  
.....  
.....





## Writing Effective Paragraphs

I am Jenny Phillips, the person writing your course. I want you to think of me, not a textbook, teaching you.

This is a picture of me when I was a child and began to love writing. I often wrote short poems, and I kept notebooks full of story ideas. I had a lot of fun writing! Later in life, I became a professional writer and editor, writing magazine articles, instruction

manuals, children's books, and more. I had a lot of fun doing that, too. I hope that through this course you will also feel how powerful and fun writing can be.

Writing can be a challenge, so we will be taking things step by step. The goal for this course is for you to **ENJOY** writing and to gain **CONFIDENCE** that you can write.

Over the next few lessons, you will be writing about yourself, and you will be practicing expanding your descriptions. The following exercise will show you how description makes writing more interesting.

**Study the painting on this page. Point to where you see light and shadow. Look at the texture of the dog's fur. Notice how many shades of white are on the girl's apron. There are many ways you could write a description of this girl. Here is one: "Anna has brown hair and blue eyes." Is this description interesting? Not really! Read the expanded descriptions below and circle your favorite description.**

1. Anna, with her hair tied up with a crimson ribbon and her curls falling around her face, has finished several chores for the day and plays with her eager pet.
2. Rosy-cheeked Anna smiles widely, and her blue eyes sparkle as she plays with her perky pet. The faithful dog loves his gentle, cheerful owner.



"Expectation" by Carlton Alfred Smith (1853–1946), unknown

# LESSON 2

## SPELLING WORKSHOP

### LONG AND SHORT VOWELS

Copy the sentences.

A long vowel says its name; a short vowel does not.

.....

.....

ANKLE starts with a long vowel sound; ANT does not.

.....

.....

OCEAN starts with a long vowel sound; OTTER does not.

.....

.....

Fill in the blanks.

A.....vowel says its name; a.....vowel does not.

A long vowel.....; a short vowel.....

Write the words from the box that start with a long vowel.

idea equal ankle actor usually anchor ocean ant

.....

.....

.....

### SYLLABLES

A **syllable** is a letter or group of letters said with a single effort. Some words have one syllable, such as CAT, A, and SMART.

Some words have two syllables, such as BE-GIN and JACK-ET. Some words have more than two syllables—for example, ED-U-CA-TION.

Circle the four words that are two syllables long AND have a SHORT vowel sound for the first vowel.

atom art bottom kitten trust bottle

When double consonants are in the middle of a word, split the word into syllables between the double consonants. For example, BUTTON is broken into syllables like this: BUT-TON.

Write the words from the box in the correct columns. Write the two-syllable words broken into syllables like this: ap-ple.

wrist hurry collect tongue carry thumb

One Syllable

Two Syllables

.....

.....

.....

Circle the four words that are TWO syllables long AND have a LONG VOWEL sound for the first vowel.

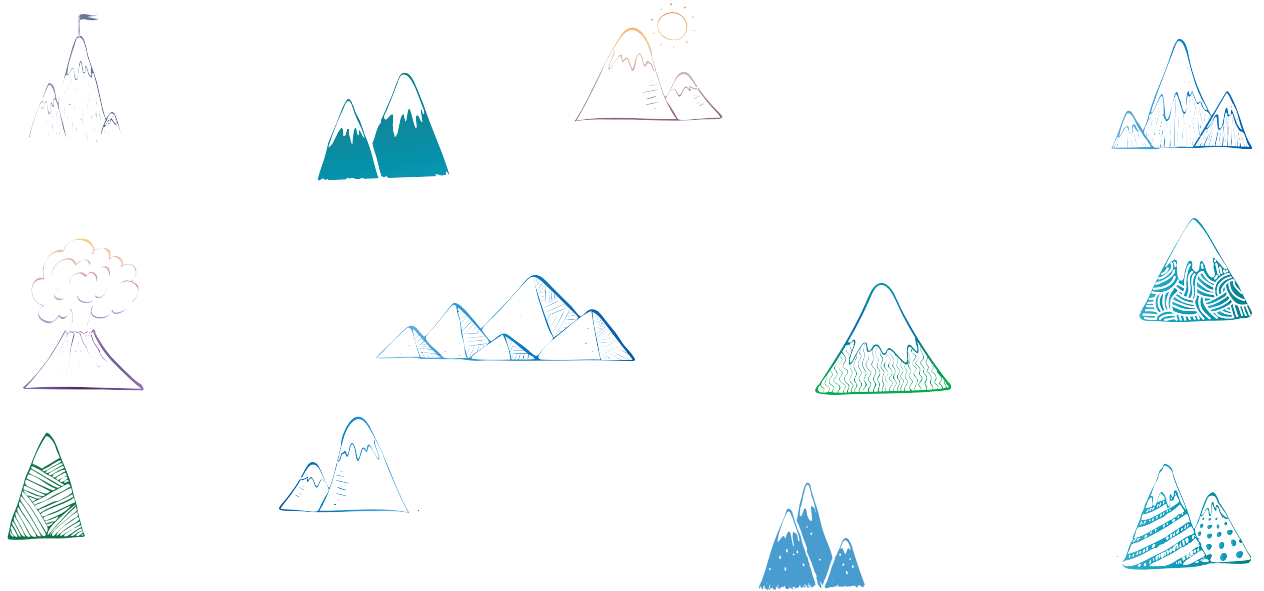
kettle BECAUSE unique danger HIDDEN  
middle pre++y Robot ape valley

## CHALLENGING SPELLING WORDS

In alphabetical order, write on the lines below all of your challenging spelling words (Group 1 and Group 2) on page 1 of your *Level Four Language Arts Course Book*. Then follow the instructions on this page.

- [illegible]

**Mountain Roads:** Draw roads between the mountains. Write your Group 1 spelling words with small letters on the roads. Say the letters aloud as you write them and read each word after you write it. Use all the words at least twice.



**Dice Practice:** Use the following instructions to practice your Group 2 spelling words. Roll a dice and use the idea below that corresponds to the number you rolled to practice your Group 2 spelling words. Roll again and use that idea to practice your spelling words in a different way. You may look at the words while doing the exercises. If you don't look at the words, check that you spelled them correctly.

**For each word read it, and then**

1. spell it aloud in a whisper.
2. spell it aloud, clapping with each letter.
3. spell it aloud while lying on your stomach.
4. spell it aloud while lying on your back.
5. spell it aloud while bouncing in your seat with each letter.
6. spell it aloud, hopping from one foot to the other with each letter.



## Learning from the Masters

Finish each passage from *Tiger on the Mountain* by Shirley L. Arora in your own words using your imagination. Try to continue the type of description the author was using.

Raman shifted from his squatting position to a sitting one, and then rolled over and lay on his stomach, propping his head up with his elbows. He sniffed the fragrance of the damp earth. There was a pink

.....

.....

.....

.....

After the evening meal, Raman sat quietly on the doorstep where his father had sat the night before, leaning back against the rough wooden frame and watching the sky. It was clear, with a chill wind blowing. The first stars

.....

.....

.....

.....

## Avoiding Redundancy!



Cross out words or phrases that are redundant.

1. When I opened the window to look outside, I saw an owl outside.
2. I counted a total of 45 people in my class when I counted my class.
3. Because we have a great number of a lot of so many mice in our yard, we got a cat.

## Writing from the Heart: Poetry

Most poems have some type of **rhyme scheme**—a consistent pattern of rhymes at the ends of the lines. Usually each stanza (group of lines) in a poem has the same rhyme scheme.

In this poem, the 1st and 2nd lines rhyme, and the 3rd and 4th lines rhyme, so the poem has this rhyme scheme: AABB.

In broad daylight, and at noon,  
Yesterday I saw the moon  
Sailing high, but faint and white,  
As a school-boy's paper kite.

Circle the correct rhyme pattern for the following poem: AABB | ABAB | ABCB

God make my life a little light,  
Within the world to glow,—  
A tiny flame that burneth bright,  
Wherever I may go.

On a separate piece of paper, write a poem that is four lines or longer about the painting on the next page. Your poem should have a rhyme scheme. Let your personality shine through—your poem can be funny or thoughtful.

Are you totally stuck? Try this set of lines, replacing the lines in green with your own lines.

Peacock with feathers long and bright  
(End this line with sight, flight, right, or delight.)  
Brilliant blue and gorgeous green  
(End this line with seen, queen, dream.)

“Peacock and Peacock Butterfly” by Archibald Thorburn (1860–1935), 1917







# LESSON 14

## SPELLING WORKSHOP

### SPELLING RULE #2

Create a spelling ribbon (the words written in a line that curves, waves, or takes any form you would like to make). Use each of these words **twice**: middle, bubble, letter, pretty, button, lesson, kettle, valley, hidden.

### SUFFIXES: -FUL, -LESS

On the lines write each of the green words, adding the suffix "ful."

thought | youth | resource | doubt

.....

.....

On the lines write each of the green words, adding the suffix "less."

thought | count | cloud | doubt

.....

.....

### WORDS WITH QU

Write a sentence that uses each pair of words.

squirrel/quite .....

.....

quit/liquid .....

.....

square/quarter .....

.....

### WORDS THAT END WITH /ER/

If the end of a word has an /er/ sound, end the word with a vowel **and** R, not just an R.

In the blank boxes, write each of these words: actor, honor, major, matter, power, super.

### CONTRACTIONS

Write the contraction for each set of words.

it is		she would	
we have		who is	
is not		can not	



## CHALLENGING SPELLING WORDS

In alphabetical order, write all of your challenging spelling words on page 1 of your *Level Four Language Arts Course Book* on the lines below. Then follow the instructions on this page.

[illegible]

**Forest Roads:** Draw roads between the trees. Write your spelling words on the roads. Say the letters aloud as you write them and read each word after you write it. Use all the words at least twice.



## Learning from the Masters

**One way to make writing come alive is to use sensory language to describe touch. Read the passages from *Tiger on the Mountain* by Shirley L. Arora and underline the words and phrases that describe the way things feel.**

### Passage 1

The bags were not so heavy, but they were bulky and hard to carry, and the pine cones were prickly and scratched through the loosely woven burlap.

### Passage 2

He could not see in the darkness, but his bare feet felt the way along surely over the wet grass of the slope, the chill, hard ground of the gully, the broken earth of the cultivated space that surrounded his house. Rain thudded on his face and arms as he ran, and lightning forked through the sky beyond the hill.

### Passage 3

It was hard for Raman to leave the smoky warmth of the room and go out again into the chilly evening, and harder still to splash the cold stream water onto his face and neck and over his arms and bare legs. Clouds had made the darkness fall swiftly, and the damp air was filled with the voices of frogs and night insects.

When they returned to the house, Vasanti was helping her mother spread out the banana leaves on the floor. Then her mother piled hot, steaming rice onto each leaf—first for Raman’s father, and for Raman and Dasan, and lastly for Vasanti and herself. A little rice she set aside and mixed with water for the baby. There was pepper water too—a hot soup of green chilies to mix with the rice to give it flavor. Raman scooped up the hot rice in his fingers, tossing it about gently until it was cool enough to transfer to his mouth, and sucked his breath in and out to soothe the hot sting of the chilies.

## Using Sensory Language: Touch

Study the photo on the next page of Tamul Waterfall in Mexico. Imagine that you are writing a story that takes place in the scene.

**In one or two sentences, describe what it might feel like to be swimming in the scene. If desired, use one or more of these words: cool, warm, misty, wet, choppy, smooth.**

.....

.....

.....

.....

## Writing from the Heart

**Rewrite each sentence to make it more descriptive and more of your own style. Your new description can be one or more sentences long. There is no wrong way to rewrite the sentences, except not to put your heart into it. So imagine, be creative, and show your personality as you rewrite!**

I saw the waterfall. ....

.....

.....

.....

The sun rose. ....

.....

.....

.....







## SPELLING RULE #7

Read this spelling rule aloud two times.

**CH or TCH:** If the sound /ch/ follows a short vowel sound, usually use TCH; otherwise, use CH.

## SPELLING RULE #7 BINGO

Following Rule #7, add “ch” or “tch” to finish each word.

Then find and circle the five words in a row ending in TCH.

ha__	pin__	dren__	ran__	hu__
ma__	por__	tea__	coa__	wren__
i__	la__	rea__	ben__	hi__
ske__	gli__	sti__	sna__	clu__
spee__	scor__	grou__	ea__	bea__

## PREFIXES: POST-, NON-

A **prefix** is a group of letters added to the beginning of a word that changes the meaning of the word. The prefix POST means “after.” The prefix NON means “not.”

Based on the meaning of the prefix, circle the correct description for each word.

- postwar A. after the war B. before the war
- nonessential A. not essential B. somewhat essential
- postelection A. during the election B. after the election
- nondairy A. with some dairy B. with no dairy

Based on the description, write the word with the correct prefix: “post” or “non.”

not flammable: .....

after operation: .....

not smoking: .....

with no fat: .....

## CONTRACTIONS

Write the contraction for each set of words.

we will		did not	
she has		it will	
what is		he will	
have not		should not	

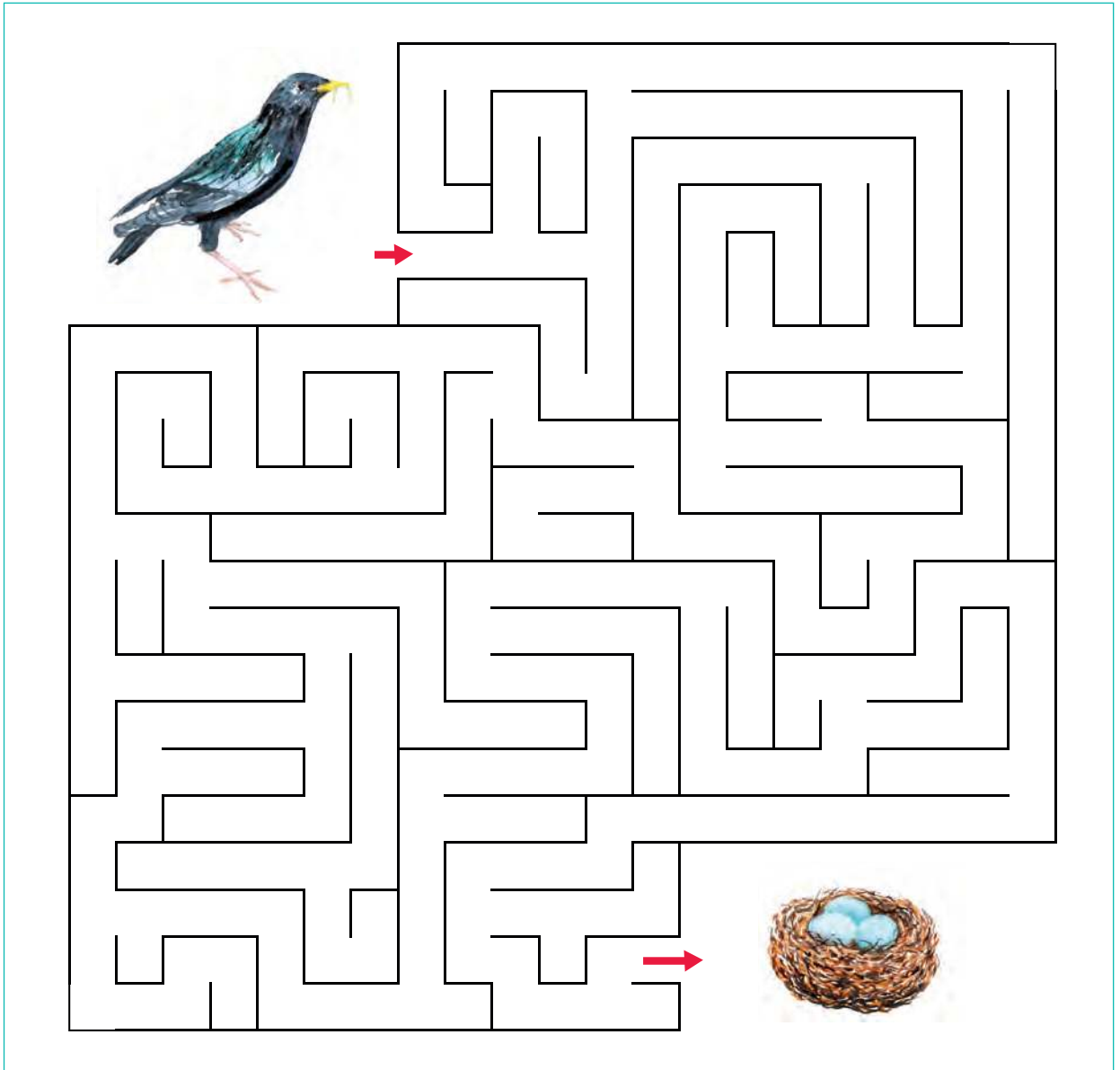
## CHALLENGING SPELLING WORDS

In all UPPERCASE letters, write all the challenging spelling words on page 83 of your *Level Four Language Arts Course Book* on the lines below. Then follow the instructions on this page.

Have your parent or teacher make sure you spelled the words correctly.

[illegible]

**Maze:** Help the bird find its way back to the nest by writing your spelling words with small letters along the path. If you reach a dead end, try another path. Say the letters aloud as you write them and read each word after you write it. Use all the words at least once but as many times as it takes to complete the path. If you run out of room, write the words around the borders.



# WRITING WORKSHOP

## Using Well-Chosen Verbs

Read each sentence, and then cross out the verb in green and replace it with a well-chosen verb to make the sentence come to life! Use the words from the box or words of your own.

- Careful of his swollen ankle, Sam **walked** \_\_\_\_\_ to the warm fire.
- Janey **looked** \_\_\_\_\_ across the impossibly fast, wide river.
- Jeremy bravely **went** \_\_\_\_\_ down the rocky trail to reach his sister.
- A sudden burst of wind **blew** \_\_\_\_\_ through the grove of trees.
- The two young horses **ran** \_\_\_\_\_ across the green pasture.
- "Oh, won't somebody please come find me!" Sarah **said** \_\_\_\_\_ into the darkness.



## Outlining a Story

In your last writing workshop, you wrote three possible ideas for a man vs. nature story. Turn to page 63 and read the three ideas you wrote in the boxes. Choose your favorite one, and then come back to this page.

Now it's time to write a story outline on the page to the right. Before you begin, here are two tips:

**Tip #1:** If you start to feel overwhelmed, worry that your ideas aren't good enough, or don't know what to write, let all that go! Just start writing down whatever ideas come to you and have fun with it! Don't worry whether it's good enough. You can always change it later if you want.

**Tip #2:** If you feel stuck, read the examples below to get ideas.

Complications (events leading up to the climax)

Event 1: Travis knows which direction he needs to go, but he comes to a river that is too wide and fast to cross.

Event 2: Dark clouds roll in, and it begins to rain. Travis has to find or make a shelter.

Climax (the most exciting part!)

The storm that rolled in is terrible with wind, rain, thunder, and lightning. Travis stays huddled under a large pine tree all night, hardly able to sleep and not knowing if he will survive the storm.

Resolution (how the conflict or problem is solved)

Travis wakes up in the morning and the storm is gone, the sun is up, and he is okay. He climbs out from under the tree that sheltered him. With clear skies and the sun rising in the east, he sees a bridge in the distance that he can cross to arrive safely home.



# STORY OUTLINE

Conflict (the problem you wrote down and chose for the story)

Complications (events leading up to the climax)

Event 1:

Event 2:

Climax (the most exciting part!)

Resolution (how the conflict or problem is solved)







## SPELLING RULE #8

Read this spelling rule aloud two times.

If /j/ follows a short vowel sound, it is usually spelled with DGE.

Write the word that answers each riddle in the box. Each word ends with either GE or DGE. The first one or two letters are given to you.

## RIDDLES

You can walk on me to cross over water without getting wet.

br

Keep my door shut so that food doesn't spoil.

fr

People often cut me in squares before eating me.

fu

Don't hold this when you are mad at someone.

gr

You'll find me in a court of law passing judgment.

ju

You perform on me as an audience watches.

st

I hold cars and often bikes, tools, and lawn mowers.

gar

Some things never \_\_\_\_\_. I'll \_\_\_\_\_ my clothes.

ch

## SPELLING RULE #9

Read this spelling rule aloud two times.

Every syllable has to have a vowel, so a Silent E is added to syllables ending with a consonant + L. (Example: whistle, not whistl)

Add a Silent E to words that have a syllable ending with a consonant + L.

ba-gel mir-a-cl ve-hi-cl

spar-kl freck-l wob-bl

ob-sta-cl an-gel grum-bl

stum-bl scrib-bl ex-cel

## WORDS WITH ACC

Read each word, and then write it broken into syllables in the first column and not broken into syllables in the second column.

ac—cuse		
ac—cord—ing		
ac—count		
ac—ci—dent		
ac—cept		





## SUFFIX -AL



The suffix AL means “relating to.”

Mix together the words from the chart below with the suffix AL. Write the words with the suffix on the blank lines. If a word ends with an E, drop the E before adding AL.



season  
accident  
survive  
globe  
bride

arrive  
option  
approve  
addition  
universe

.....	.....
.....	.....
.....	.....
.....	.....
.....	.....



## CHALLENGING SPELLING WORDS



1

Write the challenging spelling words (both Group 1 and 2) from page 119 of your *Level Four Language Arts Course Book* broken into syllables. Place one syllable in each box as you write the word. Note: Some words will have blank boxes.


2

**Fast Syllables:** For each of your challenging spelling words, read it aloud, and then

- say each letter in the first syllable really fast.
- clap twice slowly.
- say each letter in the second syllable really fast.
- continue for each syllable.

# Writing Effective Paragraphs

When you write a report or essay, you need to write the facts in your own words. In this workshop you will practice this skill while you learn more about the mountains in Canada. **Study the examples below.**

Here is the original sentence:

Mount Logan, at a massive 5,959 meters (19,551 feet), is the tallest mountain in Canada and the second tallest mountain in North America.

I cannot fairly rewrite the sentence like this because it is too similar to the author's words; I only changed one short phrase, which is underlined:

Mount Logan, a whopping 19,551 feet (5,959 meters) tall, is the tallest mountain in Canada and the second tallest mountain in North America.

**I CAN** rewrite the sentence like this, in my own words:

Standing taller than any other mountain in Canada at 19,551 feet, Mount Logan is the second tallest mountain on the North American continent.



*You try it!*

**Rewrite the following sentences:**

Most of the big mountains of Canada are found in the West, particularly the Yukon Territory and the provinces of British Columbia and Alberta. Tall mountains, clear lakes, seemingly endless forests, and a huge variety of wildlife are a big draw to adventurers, photographers, and nature lovers.

This image shows a full page of white paper with horizontal dashed lines, typical of primary-ruled notebook paper. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

Enjoy the photos of the lakes and mountains in Canada on the next page.

Top left: Athabasca Falls, Jasper National Park, Alberta, Canada

Top right: Moraine Lake, Banff National Park, Alberta, Canada

Bottom: Emerald Lake, Yoho National Park, British Columbia, Canada







# SPELLING WORKSHOP

## LESSON 80

### >>>>>>>>>>>> SUFFIXES: -URE AND -TION <<<<<<<<<<<<<

A **suffix** is a group of letters added to the end of a word that changes the meaning of the word. The suffix **URE** is added to a verb and means an action or result of an action. (Example: depart→depart**ure**) The suffix **TION** is also added to a verb and also means the action or result of an action. (Example: educate→educat**ion**)

Based on the meaning of the suffix, circle the correct description for each word.

1. pressure      A. the result of pressing    B. a person who presses
2. organization    A. asking for directions    B. the result of organizing
3. enclosure      A. the result of enclosing    B. closing an envelope
4. direction      A. forcing something    B. the act or result of directing

Circle the correct word based on the description.

the act or result of destroying: **destruction** | **construction**

the act or result of exposing: **exposure** | **expedition**

the act or result of being moist (wet): **moistly** | **moisture**

the act or result of introducing: **correction** | **introduction**

### >>>>>>>>>>>> CONTRACTIONS <<<<<<<<<<<<<

Write the contraction for each set of words.

I will		they have	
I had		you will	
they are		I would	
I am		will not	

### >>>>>>>>>>>> CHALLENGING SPELLING WORDS <<<<<<<<<<<<<

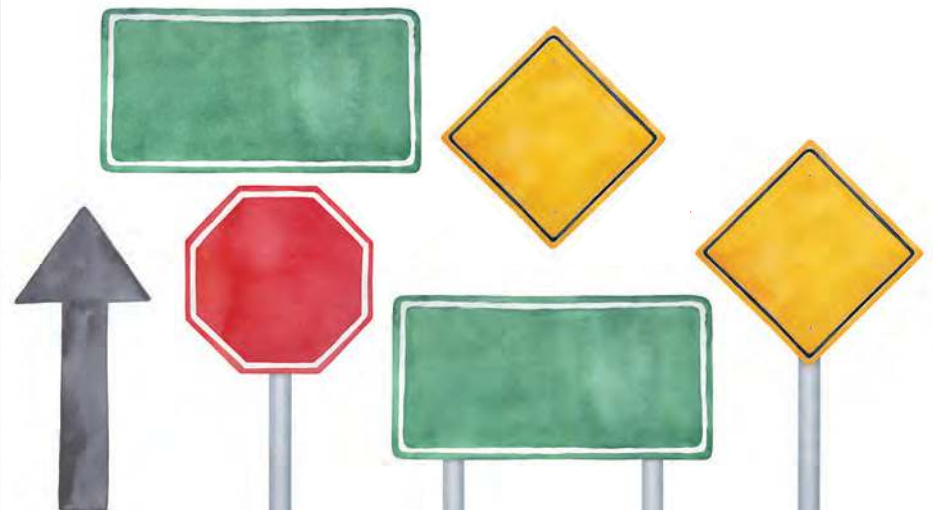
1

**Race Track:** Write Group 1 of your challenging spelling words on page 157 of your *Level Four Language Arts Course Book* on the race track with a pen. Then read each word and spell it aloud while zooming around the track with the eraser end of a pencil.



2

**Road Signs:** Write Group 2 of your challenging spelling words in the road signs. Then read each word and spell it aloud.



## Thank-You Note Writing

Complete the following for the paragraph in the blue box below:

1. Circle the topic sentence.
2. Cross out the sentence that does not support the main idea of the paragraph and does not belong in the paragraph.

Writing thank-you notes may seem like a small thing, but it can have big benefits. Did you know that research has shown time and again that showing gratitude toward others is good for your health and your mood? It's true: people who regularly express gratitude toward others tend to be healthier and happier. In fact, grateful people even tend to sleep better. In addition, people who write thank-you notes and show gratitude in other ways have more self-confidence. Thank-you notes can be handmade or store-bought. Saying thank you is well worth your time.

Follow the instructions to make a thank-you card. As you make it, regularly blow off excess pastel chalk dust.

**Step 1:** Cut a piece of pastel paper in half, and then fold it in half.

**Step 2:** With a permanent marker, write "Thanks a melon!" at the bottom of the page. Then sketch the watermelon with a red pastel. Leave a white space before adding the light green and dark green sections of the rind.

**Step 3:** Fill in the sections of the watermelon with more color. Leave the white space between the red and green sections of the watermelon.

**Step 4:** Use a cotton swab to blend the colors. Blow off excess chalk as needed.

**Step 5:** Add a light yellow or brown color to the background and blend it with a cotton swab. With a permanent marker, draw seeds on the watermelon and hearts or dots on the background. Spray it with a fixative spray outside and let dry.

**Step 6:** Write a note inside for someone and deliver your thank-you card.

1



2



3



4



5



# LESSON 94

## SPELLING WORKSHOP

### WORDS IN WHICH CH SAYS /K/

Write the correct word from the word bank next to each description.

orchid | orchestra | ache | technology | stomach | scholar

Part of your body: .....

The creation and use of technical means: .....

A type of flowering plant: .....

A person who is well educated: .....

A group playing instruments: .....

A pain in part of your body: .....

Write the missing letters to form words from the orange box above.

or \_ d | or \_ a | a \_ e | te \_ y | st \_ ch | s \_ r \_

### WORDS THAT END WITH /ER/

If the end of a word has an /er/ sound, end the word with a vowel and R, not just an R. Examples: water not watr AND trailer not trailr.

Add "er" or "or" to finish each word: actor, honor, major, matter, power, super, laser.

1. hon \_ 2. matt \_ 3. act \_ 4. pow \_

5. sup \_ 6. maj \_ 7. las \_

### SPELLING RULE #12

Read this spelling rule aloud two times.

A Silent E is added to words to prevent them from ending in V or U because most English words do not end with the letters V or U.

Circle each word that ends with an E because of Spelling Rule #12, and not because of Silent E Job #1, in which the Silent E makes the vowel before it say its name.

shade	above	glove	serve	grate	have
cove	nerve	curve	active	massive	love
shove	extensive	wade	fade	relative	give
sensitive	detective	aggressive	trade	addictive	weave

### WORDS WITH Y IN THE MIDDLE

Write a sentence that uses each pair of words.

hymn/lyric .....

type/syrup .....

### CHALLENGING SPELLING WORDS

Have someone quiz you on the challenging spelling words on page 189 of your *Level Four Language Arts Course Book* until you get them all correct.



## “My Animal Essay” Part 3

In Lesson 107, you wrote the opening paragraph for your animal essay. Now you will write the first body paragraph. Start your body paragraph after your opening paragraph. Leave a blank line between your opening paragraph and your body paragraph, as shown to the right.

My Animal Essay By Angela Ruiz
This is the opening paragraph. The opening paragraph grabs the reader's attention and explains what the essay is going to be about.
Start your first body paragraph here. See how there is a blank line between the opening paragraph and the first body paragraph.

As a reminder, the outline of your essay is below. For this lesson you will write the section in green:

- I. Opening Paragraph
- II. Physical Appearance
- III. How and Where They Live
- IV. Closing Paragraph

Use the facts from pages 154–156, writing them in your own words. If desired, and if your parent or teacher approves, you may do additional research on the animal in books or online.

1. Make sure your paragraph sticks to the topic of physical appearance.
2. Use transitions. Transitions help connect sentences, paragraphs, and sections of your essay. Here are some transitional words and phrases:

*first, second, next, finally, also, in addition, in fact,  
for example, actually, plus, equally as amazing*



# LESSON 112

## SPELLING WORKSHOP

### SPELLING RULE #11

Read this spelling rule aloud two times.

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

Rewrite each word with the suffix from the banner added to it. Remember, if the word ends with a consonant + Y, change the Y to an “i” before adding any suffix.

heavy.....	est
merry .....	ment
silly .....	ness
easy .....	ly
grouchy.....	est
squishy.....	est
friendly.....	ness
rainy .....	er
plenty .....	ful
study.....	ed

### SPELLING RULE #12

Read this spelling rule aloud two times.

A Silent E is added to words to prevent them from ending in V or U because most English words do not end with the letters V or U.

For each word, write “1,” “2,” or “3” (referring to the key) to indicate why the word ends with a Silent E.

KEY

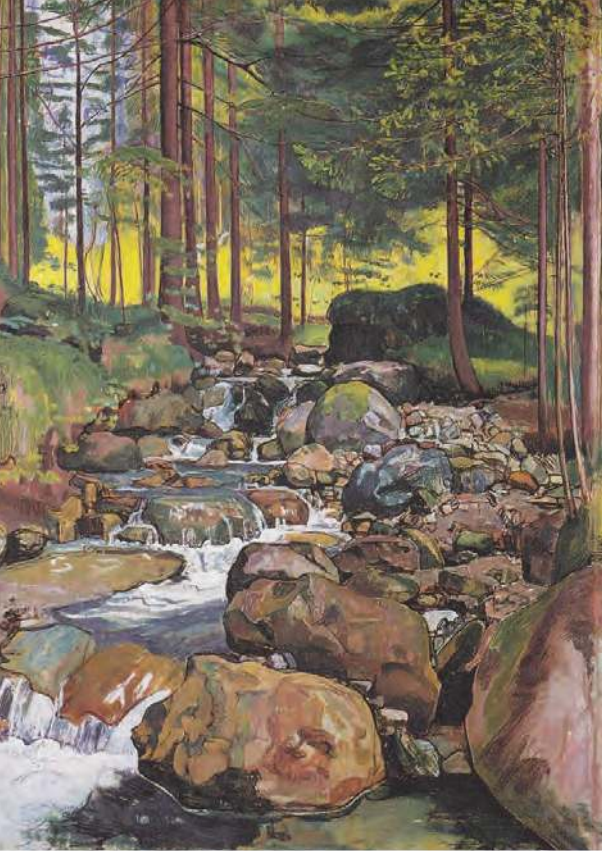


1. so the word does not end with V or U
2. to make the C or G soft
3. to make the vowel before it say its name

halve <input type="checkbox"/>	courage <input type="checkbox"/>	waste <input type="checkbox"/>
circulate <input type="checkbox"/>	captive <input type="checkbox"/>	garbage <input type="checkbox"/>
nerve <input type="checkbox"/>	sleeve <input type="checkbox"/>	practice <input type="checkbox"/>
cursive <input type="checkbox"/>	curve <input type="checkbox"/>	remove <input type="checkbox"/>
resolve <input type="checkbox"/>	active <input type="checkbox"/>	deserve <input type="checkbox"/>
twelve <input type="checkbox"/>	native <input type="checkbox"/>	involve <input type="checkbox"/>







Top: "Forest with Mountain Stream" by Ferdinand Hodler (1853–1918), 1902 | Whole Page: "View of Denmark" by Frederik Christian Kiaerskou (1805–1891), 1872



# The CHALLENGING SENTENCE Climb

The Challenging Sentence Climb helps the child practice words with challenging, targeted phonetic principles and words that cannot be sounded out phonetically.

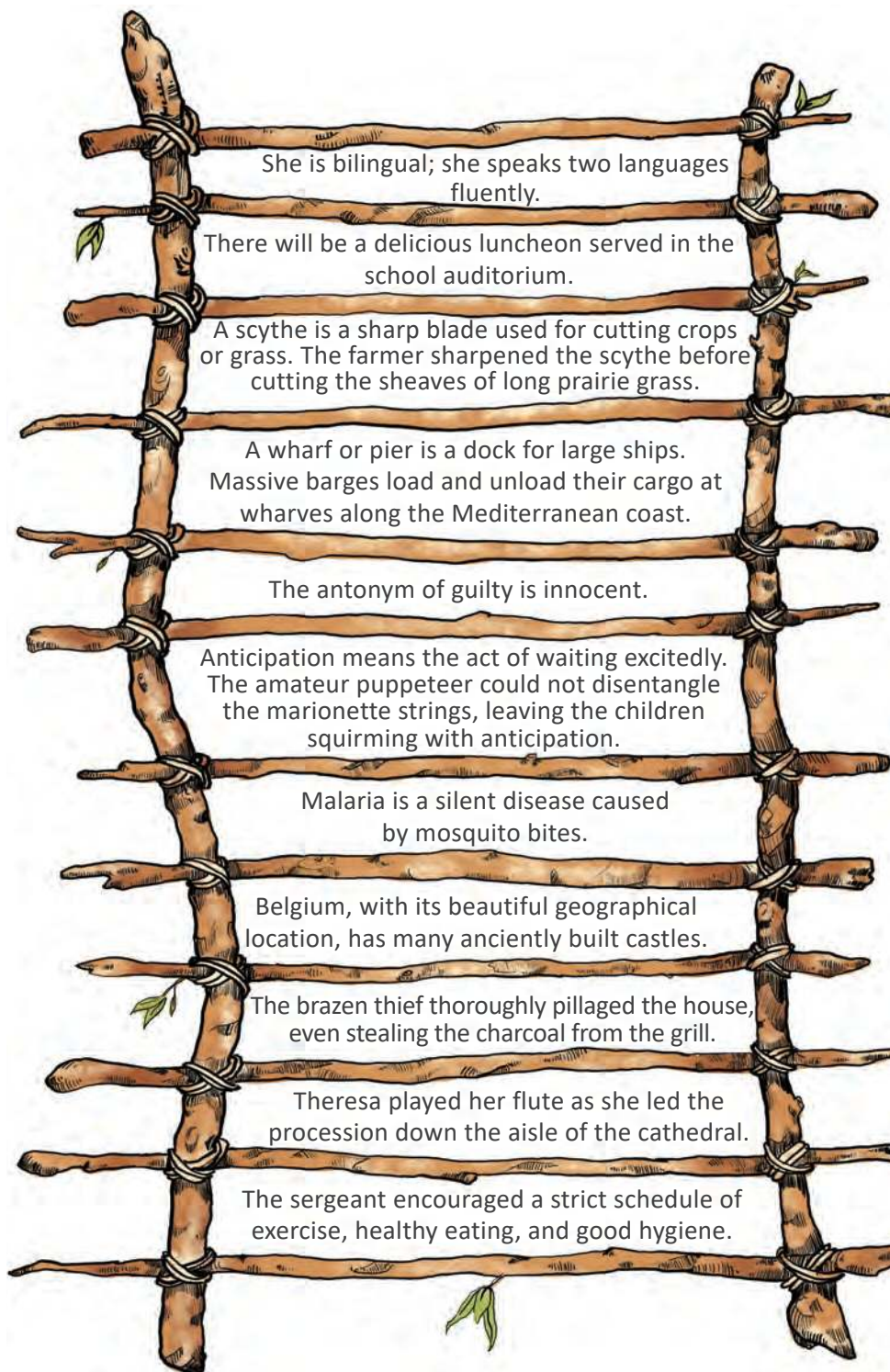
## Instructions

The course book will instruct you when to have the child practice The Challenging Sentence Climb. (It will not be every lesson.) Work on one house each time until it is mastered, and then move on to the next house.

Have the child start at the bottom of the first ladder and read all the sentences, working his or her way to the top. Let the child try to read difficult words at first, but offer help as needed.

When the child can read all the sentences on the ladder, bottom to top, pronouncing each word correctly without help, he or she has mastered the house and may color the bird on top! The child is then ready to climb the next ladder.

Note: At this age children's reading levels vary widely. Some children may not master all the houses by the end of this course. In that case, keep working on the challenge after your child has completed the course. On the other hand, some children will master the houses before they have completed the course. In that case, skip the challenge when the course says to work on it or have the child read a page to you from a book on *The Good and the Beautiful Book List* that is higher than the child's reading level.



# Ladder 1: Canadian Mountain Home



## BALD EAGLE

Many birds of prey are found in areas across the world, but the bald eagle is only found in North America. About half of the world's bald eagles live in Alaska, but many of them also live in Canada. These beautiful birds usually make their nests in forests near large bodies of water. Bald eagles have superior eyesight, seeing four to seven times farther than humans can see. When a bald eagle loses a feather on one wing, can you guess what happens? It will lose a feather on the other wing to keep balanced.











# LEVEL FOUR

WORLD BIOGRAPHIES

READER



  
*The Good and the Beautiful*  
CURRICULUM

For use with the Level 4 Language Arts and Literature course



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# FAITHFUL & Fast

THE ERIC LIDDELL STORY

*By Meg Belich & Maurianne Baker*



# Chapter 1

## From Bravery to Excellence

“Have not I commanded thee? Be strong and of a good courage; be not afraid, neither be thou dismayed: for the Lord thy God is with thee whithersoever thou goest.”

**E**ric Liddell recited these words from Joshua 1:9 to himself. He needed to be brave because today was the first day of school for six-year-old Eric. He was going to attend Eltham College, but this school wasn't a college in the modern sense. It was actually a boarding school!

Eric's parents and his sister, Jenny, were headed back to China, where Eric had lived most of his life, but Eric knew he would live at Eltham College for years and so

would his eight-year-old brother, Robert, so he needed courage.

Despite his internal promise of courage, Eric felt homesick shortly after he arrived. London was as far from home as he could imagine; he was on the other side of the world now.

You see, Eric was born in China, and his parents were from Scotland. That meant he had no family or





home anywhere near his new school!

China had been a wonderful place to live. Eric's parents were missionaries who worked for the London Missionary Society, and they were quite famous for their work. The people in their community in China also treated them with kindness and respect. Life for the Liddell family had been blessed so far.

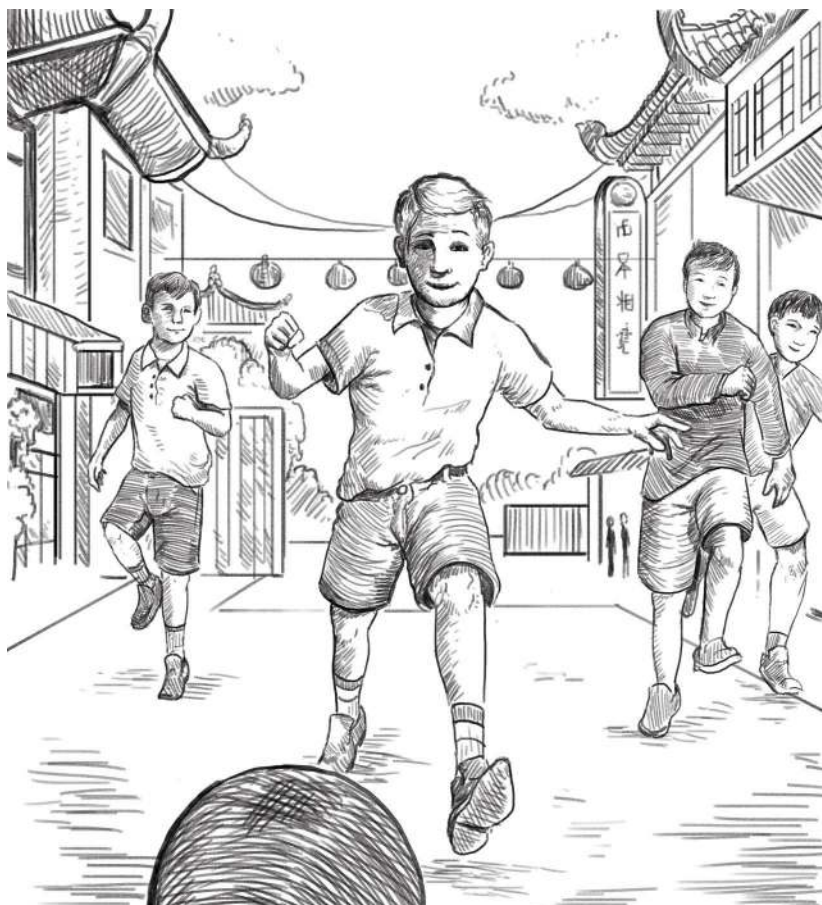
As Eric sat at his new school, he remembered how

excited he had felt a year ago when his dad received a furlough ([FUR-low], a temporary break from work). This break allowed Eric's family to visit extended family in Scotland, and the minute Eric's family arrived in Scotland, Eric fell in love with his homeland. It was beautiful and so different from China! The plants were different,



the people were different, and even the colors he saw everywhere were different—the Scottish landscape was much greener than where they had lived in China! He enjoyed the year he spent in Scotland with his grandparents before coming to the school.

After reflecting on his wonderful memories of Scotland, Eric stopped thinking of the past and looked



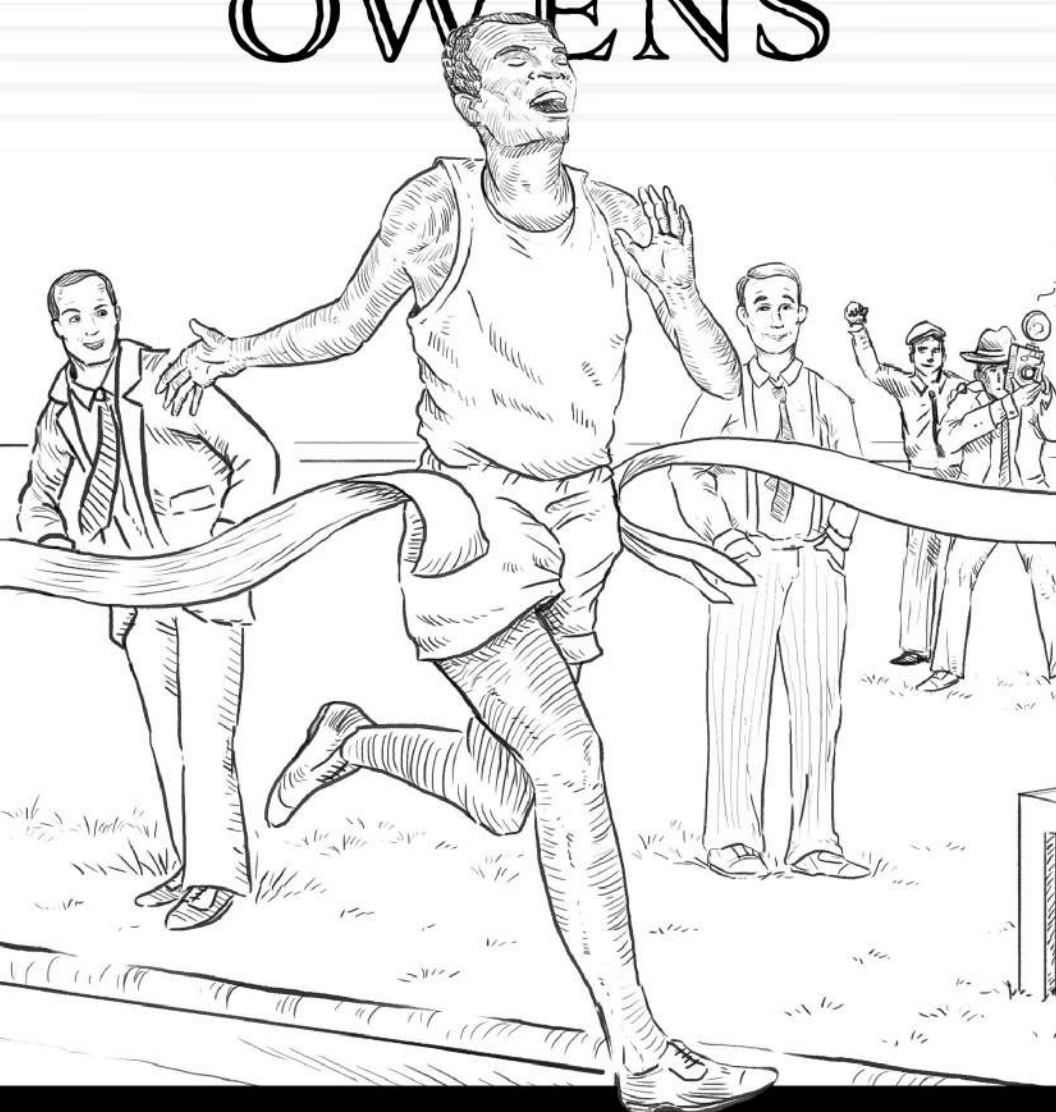
foward to his future at the boarding school. He was going to get an education, and he decided to make everyone proud in the process. He never forgot his love for China and promised himself he would one day return to China and work as a missionary there with his father.

On the first day of school, Eric headed into the class, ready to meet his new friends and teacher. And wouldn't you know it? Eric actually had a great time at his new school! His classmates loved to hear stories about China, a place that seemed foreign and exotic to





# JESSE OWENS



## A STORY OF TRIUMPH

WRITTEN BY ILEANA BOARD

# CHAPTER 1

## *The Prayer*

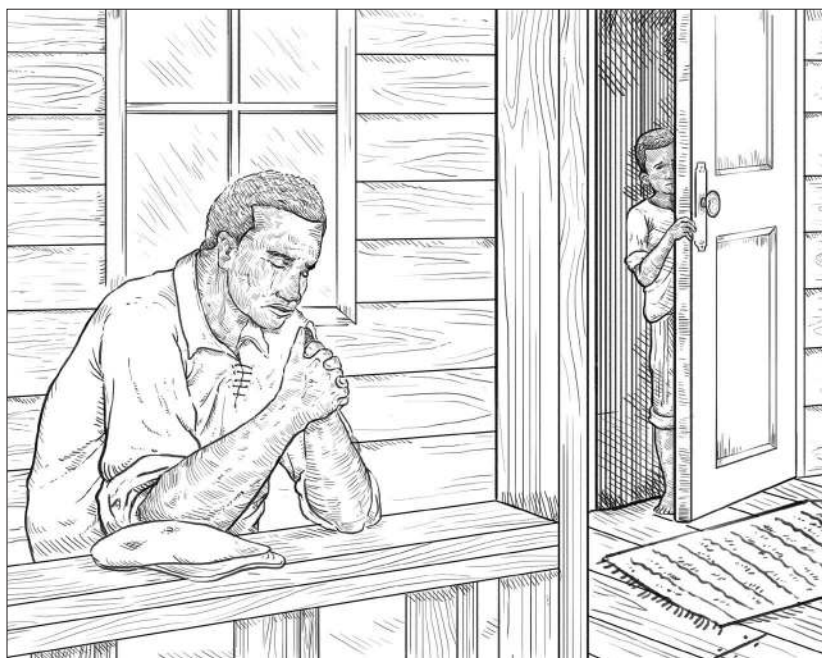
**H**enry Owens fell to his knees on the hard wooden boards of his front porch, his work-worn hands lifted to the heavens. Tears streamed down his face as he moaned and begged God to spare his son's life. James was dying. And if James died, Henry knew his beloved wife, Emma, would not survive the grief.

Henry's prayers were interrupted by a shuffling scuttle that came from the front door just behind him. There he saw five-year-old James, or J.C. as they all called him, his last-born son and the apple of Emma's eye. Maybe it was because he was the baby of the family, or maybe she saw a glimpse of the man

he would become someday, but Emma loved James and would have gladly given her life to spare his. J.C. walked painfully forward, not knowing exactly what was going on but sensing it was about him somehow. The white bandage at his chest was stained with blood, blood that had not stopped flowing for three days.

Henry, tears still freely streaming down his cheeks, held out his hand to his son and whispered, “Pray, J.C. Pray that God will heal you and spare your life. This family needs you.”

Then J.C. understood. He remembered finding





the lump on his chest, and how it grew and made it difficult for him to catch his breath. He remembered his daddy hopelessly saying that God had every right to take J.C. home if he wanted him. Finally, he remembered his mama and that fierce look of love and determination in her eye. They were too poor to afford a doctor, but she would not let her son die if she could save him. With a knife in her hands, she had cut that terrible growth off him. But try as she might, she could not stop the bleeding.

But God had big plans for James Cleveland Owens, and his body would need to be whole and strong to accomplish the mission He had for him. That night, while the stars shone down on the ramshackle cabin, God heard Henry's prayers for his son; within minutes, the bleeding finally stopped.

# THE TENNIS TWIN



BY JENNY PHILLIPS

## Chapter 1

# Two Sisters

Every time a child is born, an important story begins. Every person's story is fascinating in some way, whether the world knows the story or not.

The fascinating story in this book is not the story of just one child; it's the story of two sisters who were born in 1915 and 1917, over one hundred years ago. Born just two years apart, these sisters were named Margaret and Matilda Roumania Peters, and they would one day be tennis superstars, but more importantly, they would also become kind and hardworking women.

As children, Margaret and Matilda lived at a home on O Street in Georgetown, a neighborhood in Washington, DC.

Margaret and Matilda were like two peas in a





pod, always enjoying being together and sometimes mistaken for twins. For their entire lives, they would remain very close friends.

Nearly every day they played at Rose Park, which was not far from their home in Washington, DC. The sun laid lacy patterns of shadow on the grass, just as it did in all the parks in the city. The melody of birds filled the air, just as happened in all parks in the city. One thing, however, was different about this park—there were no white children at the park. This is because the country at that time was segregated. African Americans could not go to the same schools, parks, movie theaters, libraries, or restaurants as white people. There were even different drinking fountains for whites and African Americans. It is a very, very sad part of history.

Rose Park would end up playing not only a huge part in Margaret and Matilda's amazing story, but also in the amazing story of dissolving segregation. Something very interesting happened at Rose Park. White children started playing there. Happily, white and black children laughed and ran and played, not



caring about skin color.

Not everyone was happy about that, however. A sign was put on the park gate one day. It said “For Colored Only.”

The neighborhood protested, and the whites and





African Americans continued to play together. In fact, adults and children of different colors played basketball and dodgeball together. They held folk dances and taught crafts.

In 1949 Rose Park became part of an official,



successful experiment in nonsegregation; it helped others to see that segregation should be ended.

Segregation would not end until Margaret and Matilda were quite grown up. For example, restaurants were not desegregated until 1953, when Margaret was 39 years old. The Civil Rights Act of 1964 finally ended segregation in all schools in the country. At that time Matilda had a six-year-old son, her first child, just the age to be starting school.

But before segregation officially ended, Rose Park contained something that would change the lives of

the Peters sisters: a tennis court. It was rare for African Americans to have access to tennis courts at that time because most of them were only for white people. The Rose Park tennis court would prove to be a big blessing for little Margaret and Matilda.

The tennis court in Rose Park was made of clay, and it caught the attention of the sisters when Margaret was about ten years old.

No one is really sure when or where tennis originated, but some people think it was in France. We do know that for hundreds of years people did not hit the ball with a racket; rather, they hit the ball with the palms of their hands! Researchers claim there is evidence of tennis playing in Ancient Greece! The game was known as lawn tennis for a very long time (and still is in some places) because it was played on grassy courts.

You can play tennis with singles (two opposing people, one on each side of the court) or with doubles (two pairs of players, one pair on each side of the court).





# *Clare*

*Marie Hodges*

*Written by Molly Sanchez | Illustrated by Kessler Garrity*

# CHAPTER 1

Nightfall had already come. The quiet thud of her horse's hooves seemed in harmony with the chorus of crickets that filled the air with their rhythmic chirp-chirp. Chirp-chirp. Her ears were tuned in to every sound of the forest, for her survival may have depended on it. There was no way to know what—who—may be lurking in the shadows. The other rangers had told her to carry a gun for protection—that every ranger carried one—but she had refused. Although she transported a fair amount of money many nights, she had never felt a need for a weapon. Even in the dark, she knew the terrain well, having traversed it dozens of times, both day and night. Confident in her wilderness survival skills, she was not afraid of the wild.

There was plenty of time to think during her long night rides from Tuolumne [too-AH-lum-nee] Meadows to the superintendent's headquarters at Yosemite Valley, a 34-km (21-mi) journey on horseback. That night she was irritated by something that had made its way back to her from a Massachusetts newspaper. Reporters had recently come from several states to interview her—the first woman ever to be hired as a National Park Service ranger. One wrote, “She has nothing to do except wear her khaki riding habit—and lope all day through the forest aisles, over lily-decked meadows, past thundering waterfalls, along foaming torrents, on ledge trails overlooking dizzy cliffs, with a glittering chain of snowy peaks in the background.”

“I’d like to see them do what I do—work 16-hour days, sleep out in the open on the hard ground, sometimes in the rain, fending for myself,” she thought angrily. But as she continued to muse about the mountainous forest she loved and the sheer magnificent beauty of it all, she smiled. “But they aren’t entirely wrong,” she said aloud.





Clare Marie Hodges recalled her first time riding on horseback into the Yosemite Valley with her parents in 1905. It had taken their family trio four days to journey entirely on horses to the magnificent place.

“Clare, look at this.” She could still hear her father’s voice explaining all the rock formations along the way, and she could still see him pointing out the flowers and plants and teaching her about the use of each one. At fourteen years old, half her current age, the resplendent beauty of Yosemite National Park had

been emblazoned in her memory. The mountain valley glistened with streams and small lakes, smelled of heavenly pine and cedar, and boasted stunning mountain formations carved out by glaciers. Then there were the waterfalls. She had never seen, heard, or felt anything like them. Yosemite Falls demanded the attention and reverence of all who gazed upon them. The falls were a stunning torrent, dropping over 730 m (over 2,400 ft), and were framed by majestic granite cliffs. Clare remembered the crashing sound that surrounded her as it reverberated off the steep granite walls, and as she had gotten close enough, she had been cooled by the energetic mist that enveloped everything at their base.

Suddenly a great gray owl hooted its acknowledgement of her as she passed by. Startled out of her thoughts, she looked up. The owl remained hidden, but she could see the acrobatics of bats as they dove and swooped through the moonlit air, catching their dinner of mosquitoes and moths. Mule deer were frequent fellow travelers. She had also seen an occa-

sional wolf on the prowl. Coyotes could be heard some nights, howling and yipping back and forth like rowdy glee club members.

No, there was no doubt Clare loved Yosemite. After that first trip with her parents, she had returned several times. In 1913 she went at least five times, and, filled with inspiration, she wrote a poem about her travel that was published the following year in the *Pacific Short Story Club Magazine*.

### **The Land of Wandering**

*O, the mountains call and I feel their thrall,  
And into the saddle I swing,  
For keenest love 'neath heaven above  
Is the love of wandering.*

*Where the grey cliffs rise to the blue of the skies,  
And freedom and rest they bring,  
Past the sparkling lake where ripples break  
Lies the Path of the Wandering.*

*Up the winding trail over cliffs of shale*



*I laugh as I gaily sing  
For the purest joy without alloy  
Is the joy of wandering.*

*Out there on the rim of the mountains grim  
My cares to the winds I fling,  
And I fain would go through sun and snow  
To the Haunts of the Wandering.*

*And in my ear the calls I hear,  
And the roving thirst they bring,—  
So it's up and away to the hills today  
To the Land of the Wandering.*

Clare continued to visit Yosemite five to six times a year after that before finally deciding she wanted to move there, which she did in 1916. She began teaching at the Yosemite Valley School. Her students were the children of rangers, other government employees, and Native Americans. The Native American children brought her wood carvings they had made. “Beauti-

ful!" she would exclaim, delighted. "Will you teach me how?" The children would nod happily and sometimes stay after school to teach Miss Hodges the art of wood carving.

THE AMAZING STORY OF

# Franklin Ramón CHANG-DÍAZ

by Molly Sanchez





# CHAPTER 1

**R**eady! Ten, nine, eight, seven, six, five, four, three, two, one, zero! BLAST OFF! *Plchkshhhhhhh!*

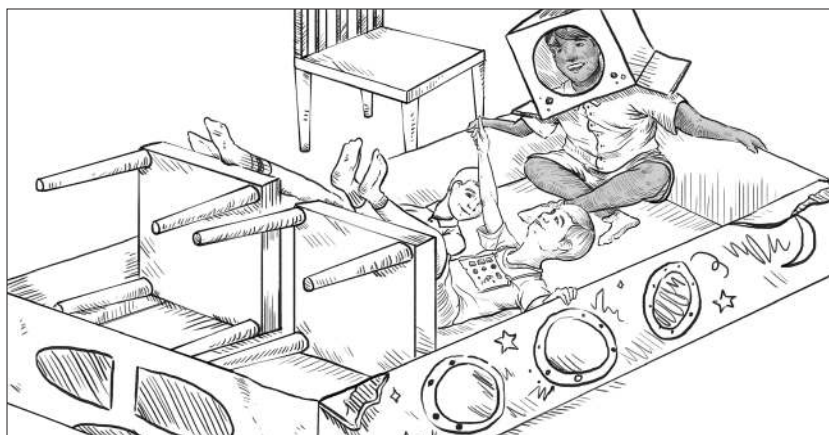
Franklin sprayed the air with his robust sound of the rocket engine, launching himself and his two friends, Pablo and Juan, into space.

“Oxygen! Good!” reported Pablo.

“Speed! Good!” exclaimed Juan.

“Jupiter, here we come!” announced Franklin.

The boys lay in a row, each on a kitchen chair tipped on its back, their feet in the air. Their hands actively pushed buttons and knobs drawn with crayons within the walls of their cardboard rocket ship. Papá had brought home an oversized cardboard box, knowing full well what Franklin would use it for. Ever since the family had watched the satellite Sputnik blast



off into space, Franklin could scarcely think or talk of anything else. The whole world suddenly seemed captivated with the possibilities of space travel. From that moment Franklin decided he would be a space explorer.

A couple years earlier, when Franklin was only five years old, he woke in the middle of the night and roused his little sister, Sonia Rosa. The six siblings all slept in the same small room together, so Franklin and Sonia Rosa crept out quietly. He took his three-year-old sister by the hand, and the two of them climbed a ladder that led to the cinderblock roof of their small San Jose, Costa Rica, home. Once on the roof, they

watched to be sure there were no geckos or iguanas underfoot. Rain was a frequent visitor to their home, but that particular night, the moon and stars shone down brightly. Their soft glow lighted the rooftop, and the children could see dim shadows from the nearby banana trees. The constant call of the red-eyed tree frogs filled the warm, humid nighttime air.

“Ribbit! Ribbit! Croak!” resounded and echoed all around them.

Franklin plucked a ripe grapefruit from the citrus tree that lightly brushed their roof. He and Sonia Rosa sat down as Franklin pulled a small paper bag from his pocket.

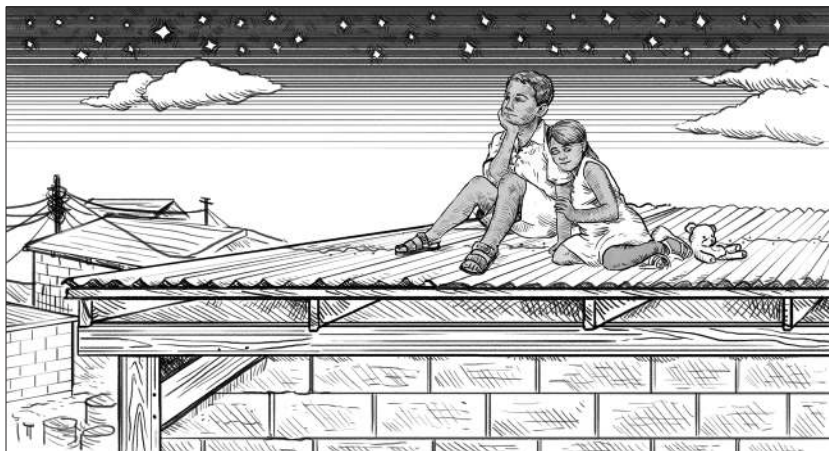
“What is it?” Sonia Rosa asked.

“I will show you.”

Sonia Rosa was delighted when Franklin sprinkled something into her palm. “Sugar!” she exclaimed as she licked the sweet crystals from her hand. She held it out for more.

“Not yet. It’s for the grapefruit.” Franklin smiled





as he began peeling the fragrant yellow skin. Then section by section, the two shared the dripping, pink, fleshy fruit, dabbing each bite into the sugar. The two of them giggled with delight.

“Look at all the stars,” Franklin mused as they gazed up into the sky. “And the moon. I wonder how far away they are. What are they made of? Look how the stars sparkle. The moon looks like a white ball.”

“I think it looks like cheese.” Sonia Rosa smiled happily.

There were too many stars to count. Some were really bright; others were tiny pinpricks of light, filling the tranquil sky.

Franklin sat staring upward a long time until he felt Sonia Rosa's head bobbing against his shoulder. "I want to go up there," Franklin said dreamily as he led a sleepy little sister back to bed.

Almost every day, if he wasn't pretending to be a space explorer, he was asking his father and mother endless questions about rockets and space exploration:

"Papá, do you think people will ever go into space?"

"No, Son, that's just in the movies."

"But if a rocket can go into space, couldn't a person go inside of the rocket?"

"Some people seem to think so. Since the Germans figured out how to launch missiles in the war [World War II], all the talk is about sending people into space. It's been ten years since the end of the war. The Russians were the first to send a satellite on a rocket, but no one has sent a human yet," said Papá thoughtfully.

"I'm going to be a space explorer!" Franklin announced proudly. "Do you think I could, Papá?"

His father rubbed his chin thoughtfully then smiled.

“You can be anything you want to be, Son.”

Franklin was not the smartest student at school. He was an average kid with average grades, but he had a dream that he could not—would not—let go of. He knew he would go to space someday.





# LEVEL FOUR

PERSONAL

READER



  
*The Good and the Beautiful*  
CURRICULUM

For use with the Level 4 Language Arts and Literature course

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# Carlotta

Written by Ella Maie Seyfert  
Illustrated by Lucille Wallower



## Chapter 1

# Carlotta

**Z**OOM! Z-zoom! Tr-r-ill! Papa Codelli was out on the porch tuning up his big, nickel-trimmed accordion. Z-z-zoom! Z-zoom! Tr-r-ill! Papa tugged at the heavy music wind box stretched between his arms. His head was tilted to one side as he listened for any false notes. Z-z-oom! Z-zoom! The accordion swelled out, then fell flat again, while Papa Codelli's stubby fingers pressed on just the right keys to bring out his favorite Italian songs.

*Z-z-zoom! Z-zoom! Tr-r-ill!* Round and round on the rickety, creaking porch floor his little Carlotta danced gaily. In her yellow blouse and bright green skirt, she looked like a swaying daffodil. Her dark eyes sparkled with excitement, and her tousled, straight black hair flew wildly around her head.

"Out of the way, Nick," she panted under her breath. "I'll step on you!"

Nick, their lazy brown dog, moved a little closer to the wall and squinted an eye at Carlotta's flying feet. He was used to these nimble feet, but tonight they seemed to be everywhere at once, so he hugged the wall a little closer.

Carlotta would dance until she dropped, but Papa did not have much time to play the accordion these summer days. Between tending to the automobiles at his gas station and garage beside the house and hoeing vegetables in their patch

in the back of the house, he was a very busy man, so Carlotta danced furiously when she had the chance.

*Z-z-zoom! Z-zoom! Tr-r-ill!* She knew that as soon as a car showed signs of stopping at the gas station, Papa would drop his accordion and the dance would be ended.

Every day hundreds of cars whizzed by Carlotta's little yellow house on the seashore road, and if only a few more would stop to fill up, Papa could soon buy a red truck to carry their vegetables to market and take the whole family on picnics by the sea.

*Z-z-z-z-z-sh-sh-h*—This time the accordion wheezed and collapsed with a groan when Papa dropped it on the seat, just as Carlotta knew he would. He ran across the sandy yard to fill up the shore bus waiting at the tank. Carlotta's dance had ended in the middle of a toe spin.

"Whew! I'm all dizzy!" she mumbled as she closed her eyes and staggered back to the kitchen where Mama was stirring grape jelly.

Mama pushed the big preserving kettle back on the hot stove and turned around. Her dark eyes beamed with motherly pride; her flushed face glowed with pleasure.



“Carlotta,” she said, “you danced beautifully today. You’re as light as a butterfly on your feet.”



Mama sniffed hopefully over the bubbling juice that would be spread on so many slices of Italian bread. “Take off your school clothes and put on your overalls,” she said above the scratching and scraping of the iron spoon in the preserving kettle. “You and Tony must weed the pepper patch until suppertime. Hurry!”

Mama thought that weeding was easier than hoeing, and that was the reason she expected Tony and Carlotta to share their work. Mama was too plump to get down and weed. But Carlotta did not think weeding was such easy work! After an hour on her knees, the rows ahead of her looked so long, and her back ached from stooping over. Her short brown fingers were clogged with the sandy, muddy soil, but she reached out and grappled swiftly among the innocent green weeds, never mistaking a weed for a pepper plant. That would be very careless, for they needed many peppers to make their hot tomato sauce and to fry in olive oil.

Instead of whistling or humming, as the rest of the family did when they worked, Carlotta chanted a little song that she had made up to pass the time away:



*Eenie, meenie, minie, mo,  
How fast these weeds are sure to grow.  
If I don't pull them  
Heigh, hi, ho!  
They shoot right up and start to blow.*

Her head bobbed and kept time to each word as she repeated the catchy ditty over and over in an undertone. Far across the truck patch she could see Papa and Mama and hear their hoes clicking among the thousands of tiny stones that were impossible to get rid of. At first the sunshine had been pleasant on Carlotta's back, but now the straps and buttons on her overalls were beginning to burn like hot dots.

"I wonder if I have a blister on my neck," she muttered. "I can't feel with such muddy hands!"

She jumped up and twisted round and round on her toes, her muddy hands spread out on her hips. "Wh-e-ew!" She was hot and tired. Wouldn't a bright tin dipper of cold water taste good!

"I'd sooner dance when Papa plays his accordion," she said to herself. "Look at my muddy knees! Look at my fingers!"

"Eenie, meenie, minie—" She tried to step with the words. "My shoes are too heavy. Wouldn't shiny leather slippers be grand to dance in? Eenie, meenie, mi—"

No use. Her legs had no music in them.

"You're not quitting?" Tony asked her in surprise. "Don't quit, Carlotta," he coaxed. "Finish your row before you stop. Peppers won't grow if the weeds choke them out, you know. And if Papa has lots of vegetables to sell, he can buy the red truck soon."

At the mention of their red truck, Carlotta dropped quickly to her knees again. The weeds came out faster than ever and were tossed aside twice as far. Why, she could almost feel herself whizzing along in the red truck even now!

*Eenie, meenie, minie, mo,*

*How fast these weeds are sure to grow.*

*If I don't pull them*

*Heigh, hi, ho!*

*They shoot right up and start to blow.*

"Hey, Tony!" she said, jumping up again. "Do you think Papa will take me to picnics in our red truck?"

"Sure, any place," Tony called back. "And if he doesn't, I will—with my goat and cart. Hurry up, Carlotta, and finish your row; then we're done."

She dropped down on her knees again and grappled and stretched while big sweat drops ran off her nose. In three more "eenie meenies," her row was all weeded.

When suppertime came, Tony and Carlotta were so hungry that Mama thought she would never be able to fill them up.

"My gracious! My gracious!" she exclaimed with a merry twinkle in her soft black eyes. "It does you good to pull the weeds on your hands and knees. You eat like woodchoppers! Now, when I was a little bitty girl over in sunny Italy, we ate big roasted chestnuts because they were so cheap, very cheap. It was such fun gathering them out in the woods. *Nonna*, your grandmother, ground up the chestnuts and made them into little cakes, such funny-looking cakes! *Nonna* wrapped the cakes in dry chestnut leaves, like babies in blankets, and baked them between hot stones until they smelled delicious—yum! I

liked them! Do you think you would like chestnut cakes better than spaghetti and fried peppers, Carlotta?"

Tony and Carlotta glanced sheepishly at each other while Mama spooned more supper out on their plates. Mama told so many stories about sunny Italy where she and Papa had grown up together, but Papa never mentioned those old days. He was contented here in America.

"There," Mama said as she put an extra fried pepper on Tony's plate, "that will help you pull weeds tomorrow. Let's hurry and finish supper so Papa can read the Bible to us."

*BUMP!* The half-open kitchen door flew wide open. "Hello, Billy," Tony greeted his goat. "You want spaghetti, too?"

But Billy could only watch them from the woodshed where he was tied, for he was not permitted to cross the door. "Wait, old fellow," Tony said kindly. "I'll feed you soon."

Then, just for some fun, Papa jumped up suddenly and waved his arms over his head. "Yippi yi!" he shouted. "Get-a out! Get-a out! Ha, ha!"

Billy wheeled around and clattered out of the woodshed into the yard, making a noise like a pony.

"He's butting the washtubs. Listen!" Tony was doubled up with laughter. "He's cross because the rope holds him fast."

The kitchen rang with merriment. They did not act as though they were tired after working all day to help buy the new truck. They were never too tired to laugh and talk.

No one noticed that Carlotta was missing from the table. She had suddenly remembered an absent member of the family who would also enjoy the new truck. She was leaning out on the porch seat over sleepy old Nick.

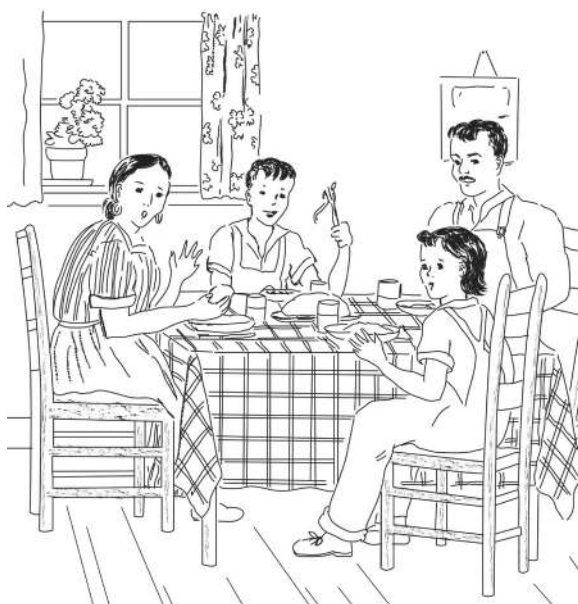


“We’re going to buy a red truck,” she told him as she smoothed his silky brown coat with a gentle hand. “Won’t it be fun to go to picnics? I’m going to take you along. Listen! Hear the crickets under the lilac bush, Nick? Cree, cree—that’s their sleepy song.”

“Y-y-o-o-w!” he yawned and curled up tighter than ever.

“You’re too old to run around. You can sleep under the truck in its shade when we get to the park. We’re going to have a nice—” Carlotta’s voice died away in a whisper. Limply, she

slipped down on the seat beside Nick. Her eyes blinked, then closed, and soon she was dreaming.



# PEDRO'S CHOICE



Written by Catherine Blanton | Illustrated by Harold Price



## Chapter 1

# Pedro's Ambition

**I**t was siesta time in Old Mexico. And all the people of San Juan were drowsing in the heat of the noonday sun. Only the cackle of the barnyard chickens and the grunt of a persistent hog rooting in the street broke the heavy stillness.

Pedro had tried to resist the urge to sleep that kept stealing upon him. But now, like the rest of the village folk, he had closed his eyes, slowly slipped into a more comfortable position on the ground, and was nearly asleep.

Suddenly he became aware of a long shadow passing by. He opened one eye. It was the priest.

Pedro sat up. "Buenas tardes, Padre," he said. "Should you be out when the sun is so hot?"



The father wiped his perspiring face and drew closer to the shade. "No, I suppose not, my son. But the little one of Señor Ortiz is very ill, and I felt I should not wait to go see them."

"Ah, I am sorry, Padre," said Pedro.

The priest came over and sat down on the grass by the side of Pedro. He picked up some papers lying nearby. "Drawing again," said the father. He studied the picture for a long minute. "Someday, Pedro, you may be a great artist and make all of Mexico proud of you."

But Pedro only grinned and said, "Oh, no, Father, I do not want to be an artist. I am going to be a bullfighter."

The priest shook his head sadly and said to the boy, "Bullfighting does no one any good, Pedro, and sometimes brings a great deal of sorrow. But your painting, now—it could make many people happy."

Pedro's warm smile lit up his dark brown eyes as he replied, "But, good Father, you forget how much money I shall make." He threw back his head boastfully. "Why, I shall become the richest man in all San Juan. I shall build you a new church, and my mother will never have to work another day. You shall see that it is better for me to become a bullfighter like my Uncle José than to become a painter."

The priest laid a kind hand on Pedro's shoulder and smiled down at him. "You have fine dreams, haven't you? But I think you would be happier with a little plot of ground, your animals about you, and your pictures. Mexico needs men like that. Men who will work patiently in their fields, raising food for a hungry world, and then come in at night to enjoy the music they make on their guitars, the poetry they see in the stars, or, like you—

your pictures on paper. You should think much about it, Pedro.” He arose and brushed the dust from his black cassock. “Don’t forget to be on time for the drawing lesson in the morning,” he said at parting.

Pedro picked up his paper and looked at it closely. It was a picture of the one street in San Juan. Here was the house of Señor Reyes, the patio wall of Señora Carillo, and at the far end on a little hill stood the church. In one corner was the rooting pig, and in the center of the street stood a sleeping donkey. With a soft pencil, he traced the rough outlines of the bent and aged priest going in the direction of the church.

By the time the picture was completed, the siesta was over. Where once there had been so much quietness, there was now a storm of sound. Doors slammed; people called to one another across the street; children hurried out to play; and even the chickens, goats, and pigs became noisier than usual. The village of San Juan had awakened.

The door of Pedro’s house opened, and his mother put her head out. “Pedro,” she called loudly, then, seeing him under the tree, she dropped her voice. “Do you realize, my boy, it has been three days since I promised to get the laundry back to the hacienda? If it does not get there soon, they will think me not a lady of my word.” With her apron she shooed the flies from the door. “Come now,” she said. “It is already late, and if you do not hurry, dark will fall before you return.”

Pedro didn’t answer but continued his drawing. A fly settled on one of his big toes, and the red rooster, reaching for it, took a bite of his toe. With a loud “Ouch!” Pedro reached for the toe. When his mother began laughing, he had to grin.

"But it's so far to the hacienda," he complained, still rubbing his toe, "and the basket is always so heavy."

"Ah, you lazy boy," she scolded him. "If I wash and iron the clothes, surely you can carry them back and forth." Her round gold earrings danced as she moved her head. "You'll never be a bullfighter if you don't give those legs some exercise. One doesn't learn to be a matador sitting under a tree while the chickens eat one's toes, you know."

Pedro brushed off the seat of his white trousers, picked up the papers, and followed his mother into the house. Soon he came out carrying a basket on his head. There was a look of disgust on his face as he dragged his feet down the dusty road.

"Now, don't play on the way," called his mother, "and remember to hold on tight to the money in your handkerchief."

Pedro answered with a grim "Sí, sí, Mamá," and went on his way without looking back.

The afternoon was very warm, the dust in the road hot, and the basket seemed very heavy. He gave a sigh of relief and quickened his step as he caught sight of a small green bush. He'd sit and rest for a while. Surely Mamacita wouldn't mind if he gave his tired feet and back a little rest. Of course, it would be only for a short time.

But the urge to nap that had been interrupted by the priest earlier in the day now overcame Pedro. For he had hardly set down the basket and placed himself under the small tree when he fell asleep. He couldn't believe he had been asleep long. It seemed like such a short nap. But upon awakening he saw the sun was at the top of the mountains. Soon it would slip behind them, and the valley would be lost in darkness.





Picking up the basket, he hurried down the road, not stopping until he came to the door of the hacienda.

One of the maids came at his call and took the clothes. She told him to wait, that the señor had some dirty shirts for him to carry back.

"Ugh!" thought Pedro. "Clothes! Clothes! Always there are clothes to carry. And dirty ones will be heavier still." He drew in a long breath, then consoled himself by saying, "But wait until I get to be a great matador, then see whose clothes I carry." He threw back his head and laughed heartily.

An upstairs window opened and a head came out. "Oh, it's you, Pedro."

Pedro smiled at the girl's black head framed in the window. "Sí, Carmencita, it is I. I have returned the wash and am waiting for more."

"Wait," said the girl. "I'm coming down."

Pedro smiled to himself. He liked the little Carmencita

who lived at the hacienda. Once she had given him some candy, and they had often played together while he waited for the clothes.

Carmencita's cheeks were rosy, and her breath was coming in quick gasps as she ran out the door. She stopped suddenly and smiled at Pedro, shyly. "W-w-we have some baby calves at the corral. Would you like to see them?"

Pedro could only nod his head dumbly, for suddenly before the happy Carmencita he had lost his tongue.

At the corrals, however, he quickly found it.

The red and brown spotted calves danced and capered about their big fat mothers. Pedro and Carmencita looked on with admiration.

"My, there are so many," exclaimed Pedro. "What is the señor going to do with them?"

"After they are branded," replied the little girl, "they'll be turned out to pasture."

"Do you have one that is especially yours, Carmencita?"

Carmencita looked a bit surprised for a moment, then tossed her long black braids and said proudly, "No, I guess they're all mine." Quickly she turned to Pedro. "Do you have a calf all your own?"

He shook his head. "No, Carmencita, my mother and I cannot afford to buy a cow." Suddenly he stood straighter. "But when I get to be a great matador like my Uncle José, then I shall own many cows. I'm going to have a hacienda much, much larger than this one," he added boastfully.

Carmencita stood very quietly, thinking. Suddenly she burst out, "How would you like me to give you a baby calf?"

Pedro stared in amazement. "Oh, but you couldn't. The señor wouldn't like it."

Again she tossed her head. "Oh, yes, I can," she exclaimed. "I can do anything." With that she turned and ran to the house.





THE  
*Belgian Twins*



LUCY FITCH PERKINS

## *Chapter 1*

# The Harvest Field

It was late in the afternoon of a long summer's day in Belgium. Father Van Hove was still at work in the harvest field, though the sun hung so low in the west that his shadow, stretching far across the level, green plain, reached almost to the little, red-roofed house on the edge of the village which was its home. Another shadow, not so long, and quite a little broader, stretched itself beside his, for Mother Van Hove was also in the field, helping her husband to load the golden sheaves upon an old blue farm cart which stood nearby.



There were also two short shadows which bobbed briskly about over the green meadow as their owners danced among the wheat sheaves or carried handfuls of fresh grass to Pier, the patient white farm horse hitched to the cart. These bright shadows belonged to Jan and Marie, sometimes called by their parents Janke and Mie, for short. Jan and Marie were the twin son and daughter of Father and Mother Van Hove, and though they were but eight years old, they were already quite used to helping their father and mother with the work of their little farm.

They knew how to feed the chickens and hunt the eggs and lead Pier to water and pull weeds in the garden. In the spring they had even helped sow the wheat and barley, and now in the late summer, they were helping to harvest the grain.

The children had been in the field since sunrise, but not all of the long, bright day had been given to labor. Early in the morning, their father's pitchfork had uncovered a nest of field mice, and the twins had made another nest, as much like the first as possible, to put the homeless field babies in, hoping that their mother would find them again and resume her interrupted housekeeping.

Then they had played for a long time in the tiny canal which separated the wheat field from the meadow, where Bel, their black and white cow, was pastured. There was also Fidel, the dog, their faithful companion and friend. The children had followed him on many an excursion among the willows along the riverbank, for Fidel might at any moment come upon the rabbit or water rat which he was always seeking, and what a pity it would be for Jan and Marie to miss a sight like that!

When the sun was high overhead, the whole family, and Fidel also, had rested under a tree by the little river, and Jan and Marie had shared with their father and mother the bread and cheese which had been brought from home for their noon meal.

Then, they had taken a nap in the shade, for it is a long day that begins and ends with the midsummer sun. The bees hummed so drowsily in the clover that Mother Van Hove also took forty winks, while Father Van Hove led Pier to the river for a drink and tied him where he could enjoy the rich meadow grass for a while.





And now the long day was nearly over. The last level rays of the disappearing sun glistened on the red roofs of the village, and the windows of the little houses gave back an answering flash of light. On the steeple of the tiny church, the gilded cross shone like fire against the gray of the eastern sky.

The village clock struck seven and was answered faintly by the sound of distant chimes from the Cathedral of Malines, miles away across the plain.

For some time Father Van Hove had been standing on

top of the load, catching the sheaves which Mother Van Hove tossed up to him and stowing them away in the farm wagon, which was already heaped high with the golden grain. As the clock struck, he paused in his labor, took off his hat, and wiped his brow. He listened for a moment to the music of the bells, glanced at the western sky, already rosy with promise of the sunset, and at the weathercock above the cross on the church steeple. Then he looked down at the sheaves of wheat, still standing like tiny tents across the field.

"It's no use, Mother," he said at last. "We cannot put it all in tonight, but the sky gives promise of a fair day tomorrow, and the weathercock, also, points east. We can finish in one more load; let us go home now."

"The clock struck seven," cried Jan. "I counted the strokes."

"What a scholar is our Janke!" laughed his mother, as she lifted the last sheaf of wheat on her fork and tossed it at Father Van Hove's feet. "He can count seven when it is supper time! As for me, I do not need a clock; I can tell the time of day by the ache in my bones; and, besides that, there is Bel at the pasture waiting to be milked and bellowing to call me."

"I don't need a clock either," chimed in Marie, patting her apron tenderly. "I can tell time by my stomach. It's a hundred years since we ate our lunch; I know it is."

"Come, then, my starvelings," said Mother Van Hove, pinching Marie's fat cheek, "and you shall save your strength by riding home on the load! Here, *ma mie*, up you go!"

She swung Marie into the air as she spoke. Father Van Hove reached down from his perch on top of the load, caught her in his arms, and enthroned her upon the fragrant grain.



“And now it is your turn, my Janke!” cried Mother Van Hove. “You shall ride on the back of old Pier like a soldier going to the wars!” She lifted Jan to the horse’s back, while Father Van Hove climbed down to earth once more and took up the reins.

Fidel came back dripping wet from the river, shook himself, and fell in behind the wagon. “U—U!” cried Father Van Hove to old Pier, and the little procession moved slowly up the cart path toward the shining windows of their red-roofed house.

The home of the Van Hoves lay on the very outskirts of the little hamlet of Meer. Beside it ran a yellow ribbon of road which stretched across the green plain clear to the city of Malines. As they turned from the cart path into the road,



the old blue cart became part of a little procession of similar wagons, for the other men of Meer were also late in coming home to the village from their outlying farms.

“Good evening, neighbor,” cried Father Van Hove to Father Maes, whose home lay beyond his in the village. “How are your crops coming on?”

“Never better,” answered Father Maes. “I have more wheat to the acre than ever before.”

“So have I, thanks be to the good God,” answered Father Van Hove. “The winter will find our barns full this year.”

“Yes,” replied Father Maes a little sadly. “That is, if we have no trouble, but Jules Verhulst was in the city yesterday and heard rumors of a German army on our borders. It is very likely only an idle tale to frighten the women and children, but Jules says there are men also who believe it.”

“I shall believe nothing of the sort,” said Father Van Hove stoutly. “Are we not safe under the protection of our treaty? No, no, neighbor, there’s nothing to fear! Belgium is neutral ground.”

“I hope you may be right,” answered Father Maes, cracking his whip, and the cart moved on.

Mother Van Hove, meanwhile, had hastened ahead of the cart to stir up the kitchen fire and put the kettle on before the others should reach home, and when Father Van Hove at last drove into the farmyard, she was already on the way to the pasture with her milk pail on her arm. “Set the table for supper, *ma mie*,” she called back, “and do not let the pot boil over! Jan, you may shut up the fowls; they have already gone to roost.”

“And what shall I do, Mother?” laughed Father Van Hove.

“You,” she called back, “you may unharness Pier and turn him out in the pasture for the night! And I’ll wager I shall be back with a full milk pail before you’ve even so much as fed the pig, let alone the other chores—men are so slow!” She waved her hand gaily and disappeared behind the pasture as she spoke.

“Hurry, now, my man,” said Father Van Hove to Jan. “We must not let Mother beat us! We will let the cart stand right there near the barn, and tomorrow we can store the grain away to make room for a new load. I will let you lead Pier to the pasture, while I feed the pig myself; by her squeals she is hungry enough to eat you up in one mouthful.”

# JOCKIE

A STORY OF



PRINCE EDWARD ISLAND

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WRITTEN BY LILLA STIRLING | ILLUSTRATED BY BOB MEYERS



## CHAPTER 1

# A SURPRISE

*Clippity click! Cloppity click!*

The beat of clattering feet was coming from behind. Jackie looked back. A long line of trotting horses was pounding toward them.

“What’s up?” said Grandfather.

“There’s a big race coming behind us, Granddad,” said Jackie.

“That must be the quarter-mile dash from Lighthouse Point. We’d better be getting over.”

Whistling wheels and throbbing feet grew louder, louder.

“There’s three abreast,” shouted Jackie.

Two bays and a black were racing straight toward Jackie, Granddad, and Diana the horse.

“There’s a chestnut passing the others!”

The chestnut was panting, pounding right behind them. Grandfather was pulling Diana well out of the way.

Suddenly Diana stiffened back her ears, thrust her neck forward. Her feet caught the fire of the race, and she sped up to match the pace of the chestnut in the lead.

Grandfather’s feet were braced. He was pulling her back, but she wouldn’t slow down.

Pants, snorts, coughs, the ringing knock of steel and ice, the rasp of whips, shouts, calls lashed about them.



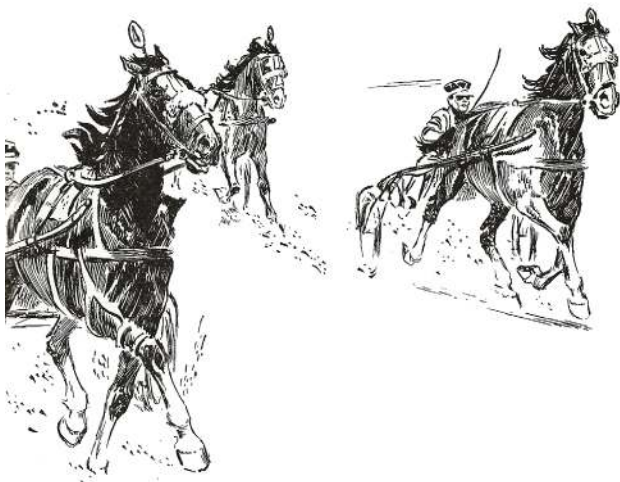
“Let her go! Let her go, Granddad!”

The chestnut turned at the flagged bush. Diana turned. The music of racing feet was in her blood.

Jockie grabbed Granddad. They were now heading back to Charlottetown, opposite to home.

“If I draw her up sharp, she’ll slide. I should have had new shoes put on her before I left town,” spluttered Grandfather.

They were thumping toward Lighthouse Point. People were racing along the bank, cheering, yelling, waving.



The two horses swept by the flagged finish line almost neck on neck—the chestnut only a few feet ahead of Diana.

Once they stopped Granddad got out and began rubbing Diana down. “I couldn’t stop her when she got going—I was afraid she’d slip and break a leg,” he was explaining.

Questions came from every side.

“How old is she?”

“A little under four,” said Grandfather.

“Will you sell her? What would you take for her?” Bob O’Shaunessey, who raised racing horses for the States, was asking. “I was watching her when she joined the race. If she can trot like that with a couple of bags of feed and a heavy sled, I’d like to see what she’d do on the track with a bike. I bet she’d match any horse on Prince Edward Island. Come on, MacQueen, what’ll you take for her?”

Grandfather shook his head. “I am sorry. She isn’t mine to

sell. She belongs to my grandson. He raised her.”

All eyes turned to a boy, small for his age, with a round red face, a freckled turned-up nose, and smiling blue eyes.

“No!” said Jockie, shaking his head as if it were on a spring.

The crowd laughed.

“Not at any price?” asked O’Shaunessey.

“No!” said Jockie, shaking his head more violently.

The crowd roared with delight. “A mare without a price! That’s a good one on you, O’Shaunessey.”

“I’d be willing to put up money that that mare is a freak,” another man said. “My old man used to own her mother. She’s a bad breed.” Jockie’s ears burned.

Jockie looked at Grandfather. He was still talking and hadn’t heard. “I had never been thinking of her as a racer—just a good all-round little mare. We’ve a long drive ahead of us to Big Bay, so we’d better be going along.” Grandfather gathered the reins. “We want to get over the crack in the big ice before dusk.”

Above the clamor of the crowd, the announcer’s voice was ringing out.

“A handsome bridle donated by MacKenzie Brothers’ Saddlers goes to Frank Boyne, the winner of the quarter-mile dash. The second prize, a bag of oats, goes to Dick Ross.”

The hum of voices, the hearty laughter, the clatter of feet melted into the heavy drumming of the wind.

Fine feathery ice slivers began to dance.

Grandfather was peering through the white fuzz of snow. “If it gets much thicker, it will be hard to follow the bushes.”

Jockie wasn’t feeling, wasn’t listening. A bright parade of pictures was jogging across his mind. He was on the race track,



holding back Diana. People were calling, cheering, tossing caps and hats. He saw his father and mother home with their plants and bugs and science things from South America. They were there cheering, waving him on.

To think Diana, his Diana, was going to be a racer! Diana that had been his since that day when he stood waving on the pier, his father and mother waving back, waving until they became a gray blur against the distant boat. They'd gone. He, Grandfather, and Granny were standing alone on the pier. A cold hard lump was gathering in his throat. He couldn't speak.

He didn't care if the jungles were full of fever and poisonous spiders; he wouldn't mind if he got sick; he wouldn't care if a poisonous spider bit him. Why weren't children allowed on jungle expeditions? He'd like the jungle. If he said anything, he knew he was going to be weak and cry. Dad had wanted Mother to go too. Jockie had thought he wouldn't mind, for he always liked to stay on the farm, but suddenly he wanted more than anything else to be on the ferry heading for the mainland.

When they had gotten home that night, Grandfather, coming in with the milk pails, had said, "I've something for you, lad. Come along out with me." Jockie had followed Grandfather to the barn, and there near Dugalina the mare, was a black foal, a long-legged brand-new baby horse.

"She's yours, Jockie. Yours to feed, to water, bed, and brush. You'll have to be gentle and train her too. When she's bigger, you'll be riding her all over the place. It's fortunate you stayed to give me a hand with her."

Suddenly the big, hard lump began to melt, to slip down.

"She's a pretty little thing!" Jockie had said.

That was almost four years ago, and since that day, the little black foal had been his big job—his friend. Jockie was her friend too . . . On the day Dugalina was first taken from her to help about the farm, long whinnies of loneliness poured from her baby throat. Jockie was there to comfort her with sugar, a sweet carrot, to rub the spots she liked best to be rubbed . . . On that nasty day when she got her first shoes, with terrifying sparks flying up from her heels, Jockie was beside her, his pockets full of carrots, his hands full of comfort, his voice low and soothing. Jockie was her friend . . .

Jockie's dreams snapped off.

"I can't see a sign of a bush. Do you see anything, Jockie?" asked Grandfather.

Jockie leaned forward, trying to peer through the curtain of spinning flakes. He wanted to push them aside with his hands.

"We could be right on the big crack in the ice and not see it. Take the reins, Jockie." Grandfather took a light crowbar from the back of the sled and began creeping along, tapping, listening.

"I can't hear or see a thing," he said.

Jockie's feet were like ice. His fingers holding the reins were stiff.

"Let me walk for a while, Granddad," he said.

"Jump round and get warm and keep a sharp lookout for the crack," said Grandfather, giving him the crowbar.

Jockie tried to run, pushing the crowbar ahead of him as if it were a hockey stick. The wind slapped icy splinters, stinging his nose, snapping his cheeks. On he crept, slipping, sliding, skidding.

*Whuff!* A sudden gust split apart the spinning white snow curtain. There stood a spruce, poking its green branches through the storm as if it were growing in the sea of ice, pointing out the way to go.

"I see a bush," shouted Jockie. "A bush to the right!" He slithered on.

*Shlop! Shlosh!* Jockie stopped and listened. *Shlop! Shlosh!* The tide was jerking, yanking at the big crack, pulling its jaws further and further apart.

"We're at the crack, and it's wide open," said Jockie.

Grandfather was out of the sled. They were looking down at the black cold water clapping against the green wall of ice.

"It may narrow further up. Let's follow it up toward the shore," said Grandfather. "It's almost dusk now. We'd never be able to follow the bushes back to town once it's dark."

They stepped cautiously along the crack, keeping close together.



"I think I could jump it now," said Jockie.

"It's not as wide as the sled now, but the mare would be afraid to try it. We'd never get her to cross it," said Grandfather.

The wind spun a flying white web closer and closer about them. On, on they shuffled. Diana, stepping close behind, kept nudging Jockie's back with her cold, soft nose.

"It's just as wide here, Jockie," said Grandfather. "It may be the same for miles."

The wind hurled the snow clear across the ice, piling it into peaks and hollows along the shore.

"If the crack doesn't narrow soon, we better make for the shore, unhitch, and follow the first light we see through the snowbanks."

"Don't you think, Granddad, she could jump it? I have seen her jump farther than that. Couldn't we give her a try? Couldn't we?" said Jockie.

"I have had horses that wouldn't jump half that distance, not that they couldn't easily do it. But they're scared, like some people—they're scared of the unfamiliar, the thing they don't know."

"Couldn't we give her a try?"

"You're right, Jockie. This snow may keep up all night unless the wind changes at sundown."

Grandfather took the ax from the back of the sled and threw it across the crack. He jumped to the other side and began cutting notches. He fitted his two heels into the notches and began pulling Diana toward the edge of the crack with the reins.

"She's scared, poor little creature. I knew she would be scared of what she's not used to," said Grandfather.



“Let me try, Granddad!”

Jockie leaped across. Instantly Diana was after him. *Scratch! Scrape! Bang!* The sleigh and Diana were on the other side, two feet beyond Grandfather. The reins shot out of his hands; his braced legs doubled up. Bang! He sat down. Jockie gaped, slipped, and slid down beside him. Jockie was rolling over and over, chortling with laughter, and Grandfather laughed too. Their laughter pealed out, echoed and re-echoed, resounding across the long gray stretches, breaking the loneliness of the drifting sea of ice. It sounded strange, indeed.

Diana stood by, waiting patiently.

“Well, did you ever!” said Grandfather. “I thought we’d have to pull and coax half the night—and then we wouldn’t be getting her across. I don’t know when I got such a start. I’ll be a little stiff after this—I can’t take the bangs as well as you young fellows can.” Still chuckling, Grandfather was pulling himself up. “I do believe the wind’s slackening. It seems to be turning.”

Through the haze of flying flakes, Jockie saw furry white knolls climbing along the shore.

“The snow is letting up too,” he shouted. “I see the next bush and Ross’s Point.”

“Take the reins, lad. She’s your mare,” said Grandfather. “I’ll light the lantern. Your grandmother will be watching for us.”

Jockie took the reins. The wind was twisting south; the snow was easing up. They were heading for Big Bay—heading for the house on the hill with the lantern blinking on the gate. Granny had put it there to light them through the storm.

Granny was in the yard with an extra lantern when they came crunching up their lane.

"I was afraid something had happened," she said. "Red Roary and Dannie Allan dropped by for their groceries and are milking the cows for you. You come along, Jockie, and get Diana's mash. I have it on the stove. Are you half frozen?"



"We're not so cold," said Jockie. "We have lots to tell you, Granny."

As soon as Diana was snug in the barn with a good warm mash at her head, they came stamping in to big bowls of steaming clam chowder. They all gathered around. Granny sat by Jockie, beaming affection with her eyes and voice, listening to their news.

It was good to be home.

Talk rumbled across the table. Red Roary was speaking—"O'Shaunessey wouldn't want to buy her on the spot if he hadn't thought she was a good race horse."

Jockie sat eating his chowder. He was dying to ask a question. Would Diana race next Old Home Week? Jockie waited for a pause in the talk . . . talk . . . talk . . . Words poured back and forth; there was not a pause. "You've had a big day, Jockie. You'd better run along to bed," said Granny.