

LANGUAGE ARTS & LITERATURE

LEVEL SIX

COURSE BOOK

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



Daily Checklist – Level 6

Complete the following items each day:

- Practice grammar cards or geography cards for 5–7 minutes.
- Complete one lesson in your course book.
- Read books from *The Good and the Beautiful Book List*.

Note: Spelling dictation is completed within the course book lessons.

LEVEL 6 AT-A-GLANCE

ART

- art appreciation
- nature appreciation
- artists studied: John Glover and Sidney Richard Percy
- pastel instruction and practice (Projects=color chart, techniques chart, lighthouse scene, eucalyptus tree, rose, wildflower path, Australian sunrise, free project, and perspective drawing.)
- perspective, symmetry, breaking down subjects into shapes, layering and underpainting, shading, warm and cool colors

GEOGRAPHY

- geography flashcards: oceans, continents, states and capitals, countries
- geography of Australia, New Zealand, Indonesia, Thailand, Scotland, United Kingdom, and New England
- geography terms: climate, compass rose, equator, latitude, loch, longitude, moor, Northern Hemisphere, peninsula, prime meridian, solstice, Southern Hemisphere, topographical map, Tropic of Capricorn

GRAMMAR, USAGE & PUNCTUATION

- abbreviations
- alphabetizing
- antonyms & synonyms
- apostrophes: possessive nouns and contractions
- avoiding double negatives
- avoiding shifts in verb tense
- capitalization rules: family relationships
- capitalization rules: proper nouns
- comma splices
- commas and coordinating conjunctions
- commas in a series
- commas in dates
- commas with dependent clauses
- commas with introductory words
- commonly confused words
- compound subjects, verb phrases, and direct objects
- coordinate adjectives
- correlative conjunctions
- editing
- ellipses
- homophones: ad/add, break/brake, cent/scent/sent, cheep/cheap, deer/dear, flour/flower, flu/flew, heel/heal, in/inn, knew/new, knight/night, pain/pane, principal/principle, right/write, stair/stare, to/too/two, wait/weight, waste/waist, weak/week
- implied subjects in imperative sentences
- independent and dependent clauses
- inferred meaning of words
- irregular plural nouns
- linking verbs
- parentheses
- parts of speech
- possessive pronouns and adjectives
- predicate adjectives
- prepositional phrases and commas

- quotation punctuation
- restrictive and nonrestrictive clauses
- run-on sentences
- sentence diagramming (steps 1–12)
- sentence structures
- spelling words and rules
- subjects and predicates
- subordinating conjunctions
- suffixes
- verb tenses
- vocabulary

READING, WRITING & LITERATURE

- appreciating and using sensory language
- authors and poets studied: Christina Georgina Rossetti, Laura E. Richards, Frances Hodgson Burnett, O.F. Walton, James Lister Cuthbertson
- challenging reading practice
- descriptive language
- headings and subheadings
- identifying main ideas
- Latin and Greek roots
- literary analysis
- literary devices: simile, metaphor, hyperbole, alliteration, personification
- nuances
- organizing information in logical sequence
- perspective in literature
- poetry memorization
- poetry study and appreciation

- prewriting techniques
- reading and writing autobiographies
- recognizing and choosing literature with high moral and literary value
- revising and rewriting
- test taking strategies
- using transitions
- varying sentence structures
- writing a how-to essay
- writing a response paper
- writing body paragraphs
- writing conclusions
- writing fiction
- writing nonfiction
- writing opening paragraphs
- writing outlines
- writing persuasive essays
- writing poetry
- writing summaries
- writing thesis statements
- writing topic sentences

MAJOR WRITING PROJECTS

- book review
- collection of autobiographical sketches
- how-to essay
- informative essay
- literature response paper
- magazine travel article
- summaries
- two complete poems

POETRY MEMORIZATION

It is suggested that the child memorize "The Australian Sunrise" and have it mastered by the end of the course. Not only is this poem about Australia, which is studied in depth in the course, but it is also packed with literary devices and wonderful descriptive language. Consider having a regular time that the child works on the poem, like every Monday for five minutes. Note: The word STARS replaces the names of constellations in this poem. If you want to memorize the poem with the names of the constellations, you can find the poem online.

The Australian Sunrise

James Lister Cuthbertson

The morning star paled slowly, the stars hung low to the sea,
And down the shadowy reaches the tide came swirling free,
The lustrous purple blackness of the soft Australian night
Waned in the gray awakening that heralded the light;

Still in the dying darkness, still in the forest dim
The pearly dew of the dawning clung to each giant limb,
Till the sun came up from ocean, red with the cold sea mist,
And smote on the limestone ridges, and the shining tree-tops kissed;

Then the fiery stars vanished, the magpie's note was heard,
And the wind in the she-oak wavered and the honeysuckles stirred;
The airy golden vapor rose from the river breast,
The kingfisher came darting out of his crannied nest,
And the bulrushes and reed-beds put off their fallow gray
And burnt with cloudy crimson at the dawning of the day.

Here are some tips and ideas for memorizing your poems:

- First, spend several days reading the poem out loud over and over again. Then read a line, look away from the paper, and recite the line. Do this for all the lines.
- Type or write the poem by hand several times. Each time, try to write more of it from memory.
- Cover a line with an index card and try to say it out loud. If you can't remember the line, move the index card so you see just the first word or two, and see if you can remember the line then.
- To remember how each stanza begins, draw a picture that reminds you of the first line of each stanza.
- Write just the first two words of each line, and try to recite the poem.



ABOUT THIS COURSE

Items Included in This Course Set

- Level 6 Course Book
- Level 6 Reader
- Level 6 Answer Key
- Geography & Grammar Cards

Additional Items Needed

- **Little Lord Fauntleroy** by Frances Hodgson Burnett
This book is required and heavily integrated with the course.
- **A timer, a highlighter, and tracing paper (or very thin paper)**
- **A set of chalk pastels (at least 24 colors—must include white and off-white)**
Suggestion from Amazon.com: search for NuPastel 36
- **A kneaded eraser, art tape, and a workable spray fixative**
Like B012561WIA, AA20132, and K01306 on Amazon.com (Note: Painter's tape can work in place of art tape.)
- **Watercolor or pastel paper** (assorted colors, 9"x12")
Like 100510864 on Amazon.com (Mi-Teintes Pastel Pad, Assorted Colors 9"x12")
- **A charcoal pencil** (any kind)
Like GP05630 on Amazon.com
- **Blending Stumps or Cotton Swabs**
Like B002ER8MOC on Amazon.com (Blending stumps allow for more detailed blending.)

Subjects Covered by This Course

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

The Good and the Beautiful Handwriting Level 6 workbook or another handwriting program should be used 4 to 5 days a week in conjunction with this course.

Overview: Language Arts & Literature Courses

- **Levels 4 and above** are designed to be mainly self-directed by the student with parents using an answer key to check work each day. However, parents may do as many of the lessons with the child as desired. The higher level courses include art appreciation and art instruction and projects that expose children to the following mediums:
 - Levels 4 and 6: Pastels
 - Level 5: Watercolor
 - Level 7: Pencil Drawing
- **Levels do not match public school grade levels.** Have the child take the assessment test at goodandbeautiful.com to determine which course level to start with your child.
- **Levels change things up.** To avoid predictability, to provide variety, and to increase anticipation of future courses, levels change things up with different course components, formats, methods to practice spelling, art mediums, and so on.

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 6–7 different courses.

- **Emphasizes the Good and the Beautiful: God, Family, Nature, and High Moral Character**

- **Focuses on High-Quality, Wholesome Literature**

- **Creates Excellent Writers and Editors**

Learning to write well is one of the most important academic skills a child can gain. Serious writing instruction begins in Level 4 and increases in emphasis with each course level. Children are taught “good and beautiful” style writing—writing that is effective and engaging while having high literary and moral value.

Commonly Asked Questions

Q: Does this course follow Common Core standards? How does it compare to public school?

This course does not follow Common Core standards. This course strives to teach everything moral and sound that is being taught in public schools (but not necessarily in the same order), while going above and beyond many public school standards.

Q: What educational philosophies does the curriculum use?

This course is not based on one specific educational philosophy. Rather, the creators of the curriculum intensely studied many different philosophies over a period of years and compiled what they felt were the best elements from several different philosophies, pulling mainly from Charlotte Mason.

Q: Does the curriculum include doctrines specific to any particular Christian denomination?

No. The goal of The Good and the Beautiful curriculum is not to teach

doctrines specific to a particular Christian denomination, but to teach general principles of moral character, such as honesty and kindness.

Understanding the Course Items

- **Level 6 Course Book**

This 267-page, full color course book is packed with beautiful artwork. This course book bleeds to the edges, allowing for larger art. However, home printers usually cannot print pages that bleed and may cut off some of the images.



The course book includes one full-length book: a biography about Elizabeth Kenny, an unaccredited nurse who developed a revolutionary treatment for polio. The course book also contains poetry by Christina Georgina Rossetti and other poets.

The course book also contains lessons for the classic book *Little Lord Fauntleroy*, which must be obtained or purchased.

- **Level 6 Reader**

This 220-page reader contains selections from *When I was Your Age* (an autobiography of Laura E. Richards) and the following full-length classic books:

***Saved at Sea* by O.F. Walton** Alick and his grandfather are keepers of the lighthouse on a small, isolated island off the coast of Scotland. On the night of a powerful storm, Alick and his grandfather try to rescue passengers from a sinking ship. A bundle is thrown to them, but then the ship sinks. Inside the bundle they find . . . a young child—the only survivor from the ship. This beautiful story of love and faith in God, first published in 1879, is of the highest literary and moral value.



***Queen Hildegard* by Laura Elizabeth Howe Richards** This book is an example of truly “good and beautiful” writing. Originally

published in 1917, the book tells a humorous and engaging story. The official description reads: "Spoiled New York City girl Hildegard Graham is sent to stay with her mother's old nurse in the country. When her parents must take a trip to California, Hildegard learns the value of simplicity and kindness." This book is tremendously inspiring and fun to read. Boys and girls of all ages, even older children, should enjoy this treasure of a book.

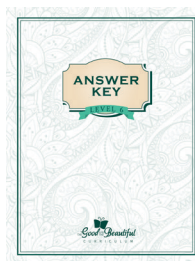
- **Geography & Grammar Cards**

The same set of flashcards is used for Levels 5–7. Once the child has mastered all of the cards, the cards should be reviewed once a week through Level 7.



- **Answer Key**

In other course levels, the answer key is in the Course Companion or the back of the course books. For Level 6, there is a separate answer key.



How the Course Works

With Levels 4 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.

Each day, the child should complete the following:

- **Geography and grammar card practice**

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

The child is not expected to master all of the cards until the end of Level 7. If the child masters the cards before the end of Level 7, have the child review the cards weekly.

Grammar Cards

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

Geography Cards

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

- **One lesson in the Course Book**

To finish the course in one school year, the child should complete one lesson in the course book each day, four days a week. However, some lessons may take more than one day, and some less. If the child would like to complete more than one lesson a day, let him or her do so! However, please emphasize to your child that taking the time to complete high quality work is more important than speeding through the lessons.

At the beginning of each lesson, the parent or teacher should dictate spelling sentences (see the "Spelling Dictation" section). Spelling dictation is one of the most important parts of the course and should not be skipped. Not only does it help with spelling words, but also with punctuation, grammar, and usage.

In most lessons, the child will read vocabulary words, their definitions, and a short section of *Elizabeth Kenny* (included right in the course book) to the parent or teacher. Reading this very worthwhile,

advanced book out loud helps the child increase reading skills and vocabulary. If the child cannot read a word or reads a word incorrectly, have the child break the word into chunks and sound it out—don't just tell the child the word.

The child will then complete the lesson on his or her own. If the child struggles to complete most lessons on his or her own, he or she is likely on too high of a level.

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

Tip: Before beginning the course, take out the Level 6 Reference Sheet on page 9 and place it in a sheet protector. The child should keep this sheet with his or her course so that he or she can refer to it when needed.

The course book will indicate when to read in the reader and when to read *Little Lord Fauntleroy*.

□ **Personal Reading**

Most lessons in the course book contain reading assignments. Additionally, it is recommended that the child spend at least 15 minutes a day completing personal reading outside of the course readings. Have the child choose books from *The Good and the Beautiful Book List* on his or her level or other high-quality, wholesome books.

Note about slow readers: Some children (especially fast readers) will be able to complete more than one lesson some days. Some children (especially slow readers) may take two days to complete some lessons. If the child reads slowly, increase the time spent on lessons to the maximum time the child can handle each day and have the parent or teacher read the reading assignments aloud with the child, reading every other paragraph in order to help the child through the course. Additionally, consider having the child work on the course for all or part of the summer break as increasing reading speed at this level is an important focus.

Spelling Dictation

Near the beginning of each lesson are 2–4 sentences you will dictate to the child, meaning you will say the sentence, and then the child will write it. **Spelling dictation is a critical part of the course and should not be skipped.** Not only does spelling dictation give practice with commonly confused words, homophones, and a carefully selected list of spelling words (which are rule breakers and commonly misspelled words), but it also gives targeted practice with the grammar and punctuation principles that the child is learning in the course. Implementing these principles in dictated sentences is a step up from practicing the principles in assignments.

Say each sentence as many times as the child needs. Do not help the child with any of the words. If the child is unsure how to spell a word, he or she should sound it out as best as he or she can. After each sentence, evaluate the child's work and have the child fix any incorrect spelling or punctuation. If a child misspells a word, write it on a "Spelling Words to Practice" sheet on pages 7 and 8. (You may want to remove those sheets and keep them separate from the course book.) At the beginning of each lesson, before dictating sentences, have the child practice words on the "Spelling Words to Practice" sheet for 3–4 minutes by quizzing the child out loud or by having the child write the words a few times. You do not need to go through all of the words on the sheet. Just go through as many words as you can in 3–4 minutes. Once a child can spell a word correctly several days in a row, cross out the word.

Length of Daily Work/Length of Course

The time needed to complete coursework each day will vary greatly according to each child. Here are some sample schedules:

Slow Reader:

5 minutes:	Geography or Grammar Cards (alternate days)
60 minutes:	Course Book (includes sentence dictation)
15 minutes:	Personal Reading

TOTAL=80 minutes

Average Reader:

5 minutes:	Geography or Grammar Cards (alternate days)
40 minutes:	Course Book (includes sentence dictation)
15 minutes:	Personal Reading

TOTAL=60 minutes

Advanced Reader:

5 minutes:	Geography or Grammar Cards (alternate days)
30 minutes:	Course Book (includes sentence dictation)
15 minutes:	Personal Reading

TOTAL=50 minutes

Remember that the course book covers instruction in several different subjects, including literature, writing, grammar and punctuation, spelling, vocabulary, geography, and art. If the child spent 20 minutes per day on each of these subjects using different courses, it would take over two hours to complete these subjects each day. Combining the subjects together allows for shorter school time and more enjoyment.

This course includes 120 lessons. 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 5 weeks of vacation days and/or sick days in addition to normal school breaks for Thanksgiving, Christmas, and spring break.

Writing

Learning to write well is an important and valuable skill. This course helps children develop excellent writing skills by having them read high-quality literature; practice specific skills in writing effective sentences, paragraphs, and complete compositions; and analyze and model the writing of master authors.

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

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

Poetry Memorization

It is suggested that the child memorize the poem "Australian Sunrise."

Art

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

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

Hands-on art projects are included in the course, focusing on pastels. Lessons that include art projects contain this symbol: 🎨

Three major pastels projects and some minor projects are included in the course.

LEVEL 6 SPELLING LISTS

Words on this page are repeatedly practiced in spelling dictation sentences in this course book but are listed here for your reference.

Rule Breakers and Commonly Misspelled Words

absence	bicycle	design	grateful	obvious	senator
accidentally	billion	disappear	inadequate	opinion	separate
achieve	bruise	education	influential	orchard	servant
adjective	burglar	embarrass	Ireland	pasture	sincerely
analyze	California	emperor	irregular	peninsula	souvenir
apology	carriage	employee	journey	permanent	submarine
apostrophe	cartridge	entrance	leisure	pleasure	surgeon
associate	casual	essential	lightning	possible	symbol
atmosphere	cemetery	fragile	loveliest	process	twelfth
average	ceremony	fungus	loyal	punctuation	various
awkward	committee	genuine	manure	reservoir	village
beneficial	deceive	glacier	obnoxious	rural	weird

Commonly Confused Words

accept/except	further/farther	lose/loose	whose/who's
affect/effect	its/it's	there's/theirs	your/you're

Homophones

ad/add	deer/dear	in/inn	principal/principle	wait/weight
break/brake	flour/flower	knew/new	right/write	waste/waist
cent/scent/sent	flu/flew	knight/night	stair/stare	weak/week
cheep/cheap	heel/heal	pain/pane	to/too/two	who's/whose

SPELLING WORDS TO PRACTICE

On this sheet, write the words the child spells incorrectly during spelling dictation. You will be prompted to practice words on this page each day for 3–4 minutes. You do not need to practice all of the words every day. Cross out a word once the child can spell it correctly for several days in a row.

SPELLING WORDS TO PRACTICE

On this sheet, write the words the child spells incorrectly during spelling dictation. You will be prompted to practice words on this page each day for 3–4 minutes. You do not need to practice all of the words every day. Cross out a word once the child can spell it correctly for several days in a row.

LESSON 1

- ☐ Read and complete.

Welcome to the Course

Look at the butterflies on this page—they are all different. More than 750 species of butterflies have been found in Canada and the United States. Scientists believe there are still hundreds, if not thousands, of butterfly species yet to be discovered. God created great variety in the world. Why do you think this is so? Wouldn't our world be much less interesting and beautiful if we had only one type of butterfly, one type of flower, and one type of bird?



Every single human is completely unique. God created you that way. That was His plan. You are like no other person on earth. No one else looks just like you, and you have your own thoughts, gifts, and strengths.

Your education is not just about learning how to spell and how to write correct sentences and paragraphs. Your education is about learning skills such as spelling and writing so that you can express your unique thoughts and gifts in ways that glorify God and bring you and others joy. Your education is about learning how to recognize, appreciate, and seek out beauty and truth. This is what you are going to do in this course!

How To Complete This Course Book

- Each day you will practice geography or grammar cards (on alternate days) and complete one lesson in this course book (or more if you would like). Simply follow the instructions and mark the check box when you have completed a section. Check the box in the top corner of the page when the entire page is completed. If desired, keep a sticky note on the current lesson so you can quickly find your place each day.
- Your parent or teacher will use the answer key to check your work.

- Each day, your parent or teacher will dictate 2–4 sentences to you, meaning he or she says a sentence out loud, and then you will write it. These sentences will help you practice spelling words, spelling patterns, spelling rules, commonly confused words, and grammar rules. When you spell a word incorrectly, your parent or teacher will write it on the sheets titled "Spelling Words to Practice" located at the beginning of this course book. Each day your parent or teacher will quiz you on words from that sheet.
- In most lessons your course book will direct you to read to your parent or teacher. This will help you increase reading skills and dive into more challenging literature.
- Find the Level 6 Reference Sheet at the beginning of the book and read through it. Take out the sheet, place it in a sheet protector, and keep it with your course book. Refer to this sheet any time as you complete the course.

You are ready to get started!

Art: Warm and Cool Colors

Warm colors are associated with warmth—sunlight and fire (red, yellow, and orange). Cool colors are associated with coolness or cold—shadows, snow, water, and grass (blue, violet, green).

- ☐ Using pastels, create a copy of the color chart on the next page.
- ☐ With a pencil, sketch the outline for two butterflies. Using pastels, color one butterfly using only cool colors and the other using only warm colors.





Writing Practice Through Art

- ☐ Set a timer for 30 seconds and study the painting on this page, which depicts a landscape in Australia.

- ☐ Read:

When you first look at this painting, what catches your eye? It's likely the tree in the middle of the picture. The artist likely wanted to emphasize this tree as the focal point of the painting. Not only is it in the middle of the picture, but it also has the most sunlight on it and surrounding it, drawing our eyes to it. How easy it would be to walk by this tree and not notice its beauty. When it is studied, its true beauty becomes apparent—magnificent, twisting branches, golden sunlight reflecting off the light-colored bark, and bunches of green and golden leaves.

Why did the artist include people in the painting? Perhaps they help give perspective of how large the tree is. Perhaps they make us think about the peace the people must feel in the lovely scene as they are pausing on their walk.

Writing can paint marvelous pictures in the mind, too. Writing that captures and shows beauty is not always easy, but painting isn't easy either. The painting on this page probably took about 60–80 hours to create! It can take a long time to form sentences that are delightful and well-written. Sometimes it can take quite a while to come up with just the right word or phrase. The poet Emily Dickinson said, "I know nothing in the world that has as much power as a word. Sometimes I write one, and I look at it, until it begins to shine."

- ☐ Complete:

Personification is a figure of speech in which non-human things are given human attributes.

The wind howled all night.

The sun greeted me with a smile.

Using the painting on this page as inspiration, write two

sentences that use personification. Remember that it may take a lot of time to form your sentences, and that's OK! (Help: If you are stuck, try using one of these verbs: whisper, breathe, sigh, tiptoe, waltz, play, run, fold, walk, sing, kiss.)

#1

#2



"A Golden Hour" by Florence Fuller (1867–1946), 1905

Commas with Introductory Words

☐ Read and complete:

Place a comma after an introductory word or set of words at the beginning of a sentence. An introductory word could be taken off the sentence without changing its meaning.

Examples: Indeed, that is wonderful! | Fortunately, we had not left yet.

Common introductory words are

<i>yes</i>	<i>for example</i>	<i>suddenly</i>	<i>however</i>	<i>first</i>	<i>next</i>	<i>thus</i>
<i>no</i>	<i>in fact</i>	<i>fortunately</i>	<i>actually</i>	<i>indeed</i>	<i>well</i>	<i>also</i>

Exercise: Place a comma after introductory words. The information in each sentence is true.

1. Yes Australia is the 6th largest country by area.
2. Also a desert area known as the "outback" covers much of Australia.
3. Australia is the least inhabited continent.
4. No Tasmania is not a separate country; it is part of Australia.
5. Actually aborigines make up only 2% of Australia's population.
6. Indeed many plants in Australia cannot be found anywhere else in the world.

Introduction to SAVED AT SEA

☐ Read and complete:

In the next lesson, you will begin reading the first book in the *Level 6 Reader*. The book is titled *Saved at Sea* and was first published in 1879. The leading character, or one of the main characters in a book, is called the **protagonist**. Alick Fergusson is the leading protagonist in *Saved at Sea*. He lives with his grandfather on a small island off the coast of Scotland. Locate Scotland on the map. Alick's grandfather is the keeper of



the lighthouse. Jem Millar is the grandfather's assistant. Jem and his family are the Fergusson's only neighbors. The book was written by British author Amy Walton (1849–1939), better known as Mrs. O.F. Walton (short for Mrs. Octavious Frank Walton; Octavious Frank was her husband's name). She wrote many children's books that quickly became popular; they all had strong Christian messages. She lived in Scotland for four years, so she was very familiar with the setting she chose for *Saved at Sea*.

Pastel Techniques

- ☐ Practice different pastel techniques by creating a copy of the chart on the next page. Use any colors you desire. (Note: This assignment was also part of the Level 4 course and is designed to be repeated for review.)

LESSON 10

Spelling

- ☐ Have your parent or teacher quiz you briefly on words from the sheets titled "Spelling Words to Practice" in the beginning of this course book.
- ☐ Have your parent or teacher dictate the following sentences:

Rule: Place a comma after an introductory word or set of words at the beginning of a sentence.

What is YOUR Style?

Let your own style show through in your writing! Are you generally **funny**, **SERIOUS**, **playful**, or **thoughtful**? Or perhaps you are a little funny while also being thoughtful. At times, you will have to write in certain styles, such as a formal style. It's like going to church—you don't change your personality, but you may need to be more formal, and it might not be appropriate to tell a joke, etc. Let your personality come through whenever it is appropriate. Don't try to be like someone else. Be you! Rather, be the YOU that God created you to be, meaning the you that is good and true. For example, if you are funny, make sure you are always funny in a way that is Christlike, not using unkind sarcasm, self put-downs, or making fun of others. If you are serious or thoughtful, make sure you are not negative. Find the best that is in you and let it shine through when you write!

1. Well, I hope you are sincerely serious.
2. Suddenly, our plan seemed inadequate.

Note: There is no Read to Parent or Teacher section in this lesson since extra time is needed for the writing assignment for this lesson.

How-To Essay: Part 2

- ☐ Read and complete:

For this lesson, you are going to write the first paragraphs of your how-to essay. We will take it in small steps! Take a deep breath and smile, even if you don't feel like it. Really, even fake smiles make you feel better! (Do you see a playful writing style coming through?)

Let's start with body paragraph #1 (which you will add to your document after the opening paragraph that you wrote in the last lesson):

Body Paragraph #1:
Break the project into smaller pieces if needed.

Use a topic sentence at the beginning or near the beginning of your paragraph. The topic sentence defines the main idea of the paragraph. Then, make

sure your paragraph sticks to the idea of your topic sentence. Also, start with a transitional word or words such as "first" or "one way."

Here is some information you can use if you'd like—just organize it and change it up so that it flows well in your paragraph. Also, remember to wrap up your paragraph with a concluding sentence.

- Henry Ford said, "Nothing is particularly hard if you divide it into small jobs."
- John Wanamaker wrote, "One may walk over the highest mountain one step at a time."
- When you are faced with a big task, it helps if you break the task down into smaller, more manageable parts.
- Cleaning an entire filthy kitchen may seem overwhelming, but cleaning one counter doesn't, right? So break your tasks into small parts, and focus on just one part at a time. Before you know it, you will have the entire kitchen cleaned.
- If a task still seems too big, break it down more. For example, if cleaning off the counter seems too hard, focus first on just removing the cups from the counter. Don't think about all of the other dishes or the spilled food at the same time.

SAVED AT SEA: Chapter 3

- ☐ Read Chapter 3 of *Saved at Sea* in the *Level 6 Reader*.

Art Project: Pastels Lighthouse Part 1

- ☐ Gather the following materials and read and complete.

Materials Needed

*pencil *eraser *ruler *½ inch white art tape (or other tape that peels off easily) *white or neutral colored pastel paper, cut to 9"x11"

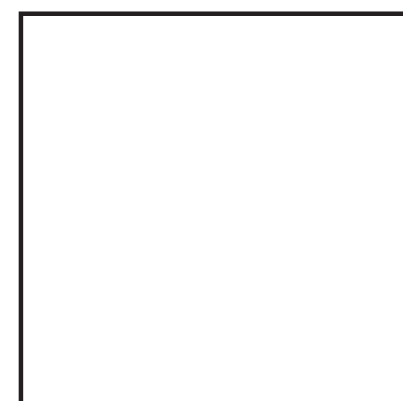
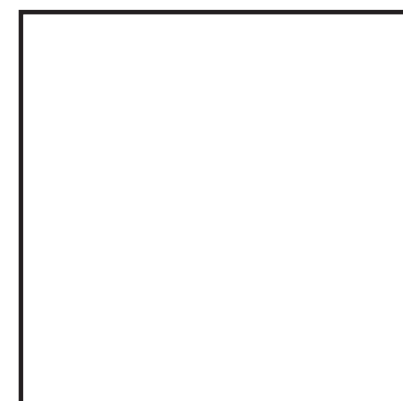
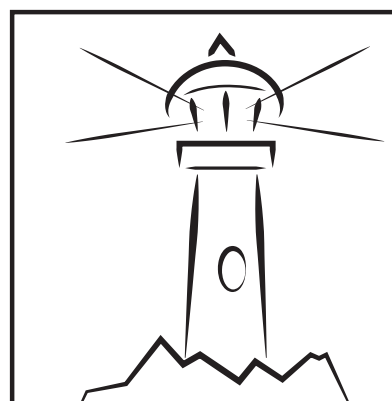
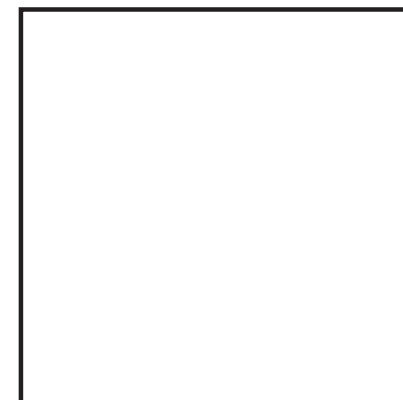
For this lesson, you will be drawing a lighthouse scene. In the next lesson, you will be applying chalk pastels to it.

In any kind of drawing, no matter how simple or complex, you can always break down the subject that you are drawing into basic shapes, (rectangles, triangles, circles). When you do that, it makes drawing the scene or the subject much easier. The lighthouse you will be drawing for this lesson, in its most simple form, is a rectangle with a triangle on top. Within the lighthouse, you will see details such as windows and doors that are made up of rectangle and triangle shapes. You will see these kind of shapes occurring in the shapes of the rocks as well.

Before you draw your lighthouse scene, you will practice drawing three lighthouse icons. This will help to get your brain into the mode of looking at shapes and drawing what you see.

Look at the lighthouse icons on the left and copy them to the best of your ability into the squares on the right. The first icon is just a black shape. It is mostly symmetrical, meaning that the left side and the right side are mirror images of each other. Symmetry can be a little bit tricky to draw sometimes, but it is a great exercise for your brain in drawing what you see. The last two lighthouse icons are made up of simple lines and shapes.

You are now ready to begin drawing your lighthouse scene. First, take out the full-color picture of the lighthouse that is included at the end of this lesson. This is the scene you will draw.





LESSON 19

Spelling

- ☐ Have your parent or teacher quiz you briefly on words from the sheets titled "Spelling Words to Practice" in the beginning of this course book.
- ☐ Have your parent or teacher dictate the following sentences:
 1. Suddenly, an obnoxious bug landed on my nose. *[RULE: Place a comma after an introductory word or set of words at the beginning of a sentence.]*
 2. Is there one cemetery or two cemeteries in this city? *[RULE: Drop the Y and add IES to words that end with a consonant + Y.]*
 3. Their little sister felt embarrassed after she forgot her lines.
-THEIR: belonging to them (Their kitten is cute.)
-THERE: in or to the place (There is hope. | The cat is over there.)

Read to Parent or Teacher

- ☐ To your parent or teacher, read Part 17 from *Elizabeth Kenny in the Australian Bushland*.

Elizabeth Kenny in the Australian Bushland: Part 17

Elizabeth Kenny continued with the treatment of her little patient, who grew steadily stronger as the days grew warmer. When the buds had developed into the opening petals that reached out toward the sun, the little girl began to move her fingers and toes. And by the end of the summer, she was able to thread a needle and darn her socks. Finally, she was well enough to play the piano, paint pictures, and ride a horse.

"This is a miracle!" exclaimed her happy mother.

"Not at all," replied Elizabeth Kenny. "It's merely the result of patient work and, I hope, common sense."

Several more successful cases, and Elizabeth Kenny became convinced that she was on the right track. She began to think of opening a clinic of her own. The opportunity presented itself when she visited some friends who lived near Townsville, a bustling little seaport on the eastern coast of Australia. A number of children in Townsville were suffering from infantile paralysis at the time, and Elizabeth Kenny was summoned to attend to some of these cases. Within a short time, the sickness in Townsville had become epidemic, and Elizabeth Kenny was called upon to treat seventeen patients.

In order to be as close to them as possible, she prepared a little hospital for them in the back yard of one of the Townsville houses. This hospital consisted of an earthen floor under an awning which Elizabeth had set up for the purpose. It was warm enough in the outdoor hospital, because Townsville is a semitropical city not far from the equator. Here, away from the bustling world, Elizabeth Kenny placed upon a table a zinc tub for bathing the patients. The only light came from a kerosene lamp. Her assistant nurses were the mothers of the sick children. As for herself, she worked almost around the clock, but refused to accept any pay.

She did, however, ask the officials of the government to give her a pass for the train whenever she had to travel to a patient who lived out of town. This they agreed to do—on one condition. First, she must give them the name and address of the patient. The local constable would then be asked to visit the patient's home in order to find out whether the information was correct. After the constable's report, the government officials would consider whether the case was serious enough for Elizabeth Kenny's services. And, finally, if the decision of the government officials was favorable, Elizabeth Kenny would get the pass.

"But suppose the patient dies while all this investigation is going on?" she asked.

The officials shrugged their shoulders. This was regulation, and Elizabeth Kenny could either accept or reject it. She rejected it, with thanks.

A **peninsula** is a piece of land connected to the mainland but surrounded by water on the majority of its borders. As you can see on the map on this page, Scotland has many peninsulas. The peninsula circled in red on the map is named Ardnamurchan. This remote [out of the way; secluded] peninsula has a population of around 2000. This peninsula used to be home to Vikings and to an active volcano. Much of the peninsula is moorland. A **moor** is an open, uncultivated area of low hills covered with grass and often heather (purplish-pink flowers). Moorland is often boggy (wet and spongy) or peaty (peat is partially made of decomposed plants such as moss).

Climate is the prevailing weather conditions of a region—the average temperature, humidity, air pressure, precipitation [rain, snow, etc.], sunshine, cloudiness, and winds. Aboutscotland.in explains, "The country's high latitude means that winter days are short and summer days are long. Summer months in Scotland bring days with extended twilight and, in the far north of Scotland, days with no complete darkness. The northernmost parts of the country enjoy up to four hours more daylight than London during summer."

Moorland in Scotland



LESSON 22

Spelling

☐ Have your parent or teacher quiz you briefly on words from the sheets titled "Spelling Words to Practice" in the beginning of this course book.

☐ Have your parent or teacher dictate the following sentences:

1. The emperor's overly grand entrance was ridiculous.
2. I carefully packed Jason's fragile souvenir.

Note: Lessons 22–26 do not include Read to Parent or Teacher sections since extra time is needed for the writing assignments.

Writing a Magazine Travel Article: Part 1

☐ Read:

The Isle of Skye features some of the most beautiful scenery in Scotland. Choose two of the following places listed in this lesson (the Fairy Pools, Neist Point Lighthouse, Mealt Falls, and Old Man of Storr, all of which are on the Isle of Skye) to write a magazine article that will make people want to travel to those places. Write your two choices here:

☐ With the permission and supervision of your parent or teacher, use the Internet to research your two places online. Take at least one page of notes about each place. Make sure your notes don't use the exact wording of the information you read. In the next lesson, you will use your notes to begin writing your article.

The Fairy Pools



Neist Point Lighthouse



Mealt Falls



Diagramming Imperative Sentences

- ☐ Imperative sentences are commands like "Shut the door". Diagram the sentences below. Add the letters AJ under adjectives and the letters AV under adverbs. If you are new to sentence diagramming or need a review, watch step-by-step videos at goodandbeautiful.com/videos to learn Step 6 (diagramming imperative sentences).
Note: the word PLEASE (used as a polite request) is an adverb.

Please eat the healthy cherries.

Carefully select the reddest, juiciest apple.



Sleep well tonight.

Please tell the important facts.

Poetry Reading Practice

- ☐ Read through the following poem several times. Then read it out loud to your parent or teacher using expression and emotion.

God the Artist

Angela Morgan

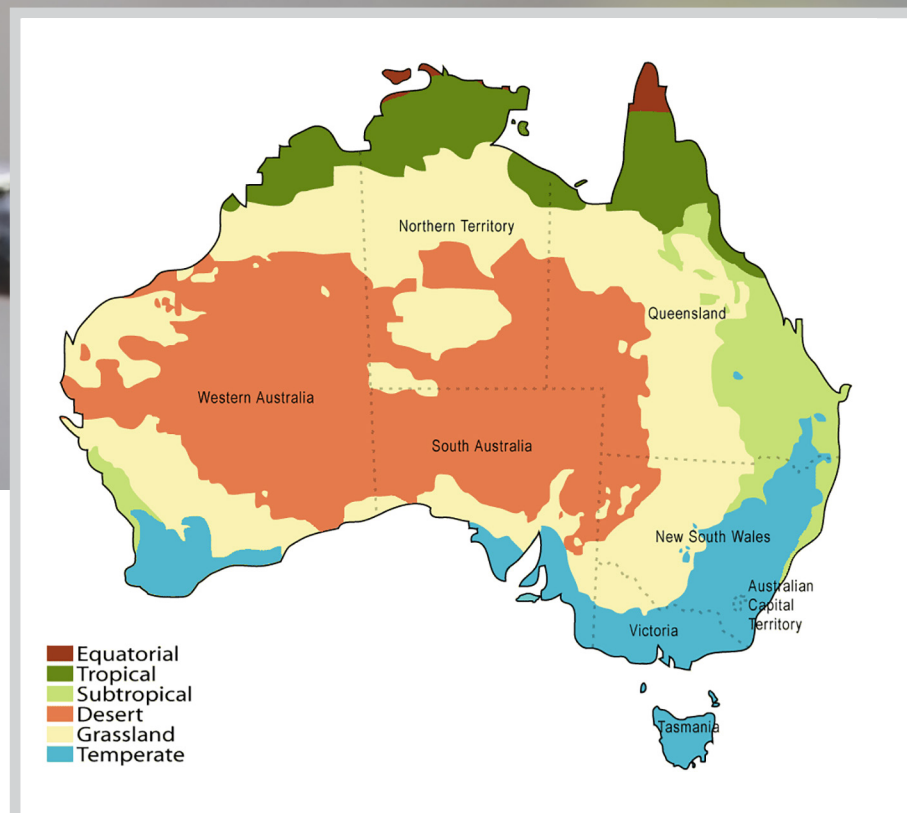
God, when you thought of a pine tree,
 How did you think of a star?
 How did you dream of the Milky Way
 To guide us from afar?
 How did you think of a clean brown pool
 Where flecks of shadows are?

God, when you patterned a bird song,
 Flung on a silver string,
 How did you know the ecstasy
 That crystal call would bring?
 How did you think of a bubbling throat?
 And a darling speckled wing?

God, when you chiseled a raindrop,
 How did you think of a stem,
 Bearing a lovely satin leaf
 To hold the tiny gem?
 How did you know a million drops
 Would deck the morning's hem?



Study the beauty of the kingfisher on this page. What an amazing creation of God! All kingfishers have large heads, short legs, long pointed bills, and stubby tails. Most species have bright plumage. The bird pictured on this page is an azure kingfisher. Look at the map on this page. Kingfishers mainly live in tropical areas, so point to the areas on the map where you would guess you could find azure kingfishers in Australia. They are found chiefly in Northern and Eastern Australia. They feed mainly on crayfish and small fish.



LESSON 29

Spelling

- ☐ Have your parent or teacher quiz you briefly on words from the sheets titled "Spelling Words to Practice" in the beginning of this course book.
- ☐ Have your parent or teacher dictate the following sentences:

[TIP: *WHOSE*: the possessive case of *WHO* (Whose house is this?) *WHO'S*: contraction of the words *WHO* and *IS* (Who's coming?).]

1. Who's the owner of that rural landscape painting?
2. They're wondering if there's a surgeon on their submarine.
-THEY'RE: a contraction of the words THEY ARE (They're ready to go.)
-THEIR: belonging to them (Their kitten is cute.)
-THERE: in or to the place (There is hope. | The cat is over there.)

Read to Parent or Teacher

- ☐ To your parent or teacher, read the literary analysis essay by Jenny Phillips.

Note: In the high school courses, you will write literary analysis essays. You will start learning how to write these types of essay now by reading model essays.

You read this poem by James Lister Cuthbertson in the last lesson. Now, read it to your parent or teacher before reading the essay.

The Australian Sunrise

The morning star paled slowly, the stars hung low to the sea,
 And down the shadowy reaches the tide came swirling free,
 The lustrous purple blackness of the soft Australian night
 Waned in the gray awakening that heralded the light;

Still in the dying darkness, still in the forest dim
 The pearly dew of the dawning clung to each giant limb,

Till the sun came up from ocean, red with the cold sea mist,
 And smote on the limestone ridges, and the shining tree-tops kissed;

Then the fiery stars vanished, the magpie's note was heard,
 And the wind in the she-oak wavered and the honeysuckles stirred;
 The airy golden vapor rose from the river breast,
 The kingfisher came darting out of his crannied nest,
 And the bulrushes and reed-beds put off their sallow gray
 And burnt with cloudy crimson at the dawning of the day.

The Australian Sunrise

A Literary Analysis Essay by Jenny Phillips

- *Transitional phrases are underlined and bolded. Note how they help sentences and paragraphs transition smoothly.*
- *Topic sentences are in red. Note how the paragraph sticks to the main idea of the topic sentence.*
- *Note how the essay does not switch audiences, which is a common mistake in beginning writing. You don't want to say, "His language makes us feel the scene," and then say, "His use of assonance makes language sound smoother to the reader." Is the audience *US* or *THE READER*? Choose one and stick with it.*

Not all of us will have the opportunity to physically sit by the ocean in an isolated area of Australia and watch the sun rise. However, through the skillfully written poem "The Australian Sunrise" by James Lister Cuthbertson, we can get closer to experiencing an awe-inspiring Australian sunrise.

Cuthbertson paints a vivid picture with his choice of descriptive words.

One way he does this is through words that express color, such as purple, blackness, gray, red, golden, and crimson. These words help invoke vibrant, real-life images in our minds. The poem also uses wisely-chosen adjectives—such as lustrous, pearly, giant, cold, and

airy— to make images come alive. Additionally, specific verbs are wisely-chosen—for example, clung, paled, swirling, smote, vanished, darting, and wavered. These strong verbs invoke more powerful imagery than the verbs held, faded, moved around, hit, and flew.

Another brilliant use of language in this poem is through sensory description. Cuthbertson uses language that helps us feel and hear the scene. With just three words, "soft Australian night," he helps us feel the air—soft, gentle, and quiet. **Other** phrases, such as "cold sea mist," and "magpie's note was heard" appeal to our senses and make the poem come alive.

Last, but certainly not least, is Cuthbertson's masterful use of literary devices. Lines with personification invoke images in a small amount of words: stars hanging low to the sea, dew clinging to giant limbs, and the sun smiting the limestone ridges and kissing the tree-tops. What powerful images! Cuthbertson is a master at using alliteration **as well**. See the smooth, pleasing way these phrases from his poem sound: "dying darkness," "dew of the dawning," "wind wavered," "rose from the river," "cloudy crimson," and "dawning of the day."

Through wonderful skill in writing, Cuthbertson turns words on a paper to images in our minds—images that make us feel like we are almost there and feeling the soft Australian night and hearing the magpie's call as the sun kisses the trees in the early morning.

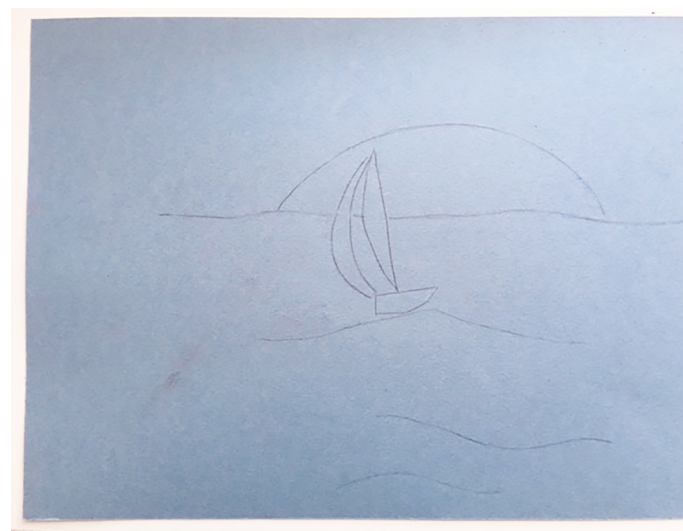
Art Project: Australian Sunrise

- ☐ Gather the following materials and read and complete.

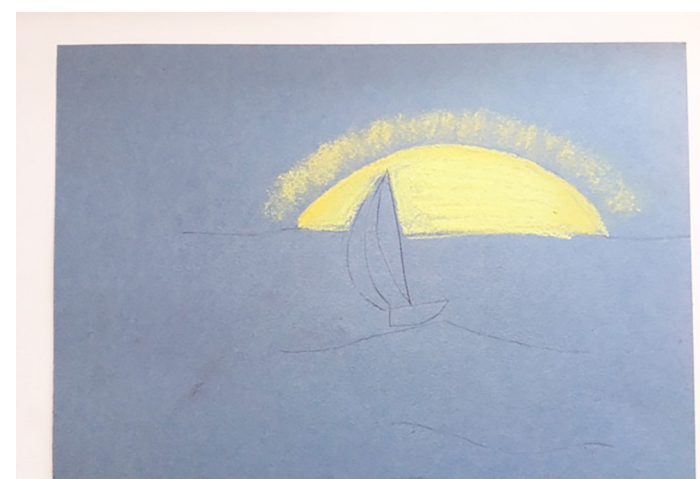
Materials Needed

- *blue pastel paper or pale yellow pastel paper
- *chalk pastels *cotton swabs or blending stump
- *a pencil *wet paper towels

1. On blue or pale yellow pastel paper, draw the scene as shown below. You can use a regular pencil. Sketch lightly. First draw the horizon line; notice that it is not exactly straight.



2. Fill in the sun with light yellow. Then, add an orange-yellow color around the edges of the sun and some orange-yellow color in the sun. Blend. Tap off excess chalk into a garbage can when needed. If needed, add more color while you are blending. Then, with the long edge of your chalk, create sun rays and very lightly blend.



3. Use white to outline the waves and the horizon. Under the waves and horizon, use very light yellow and a tiny bit of blue. You do not need to blend.



4. Use white to fill in the sails. You want them to be pure white, so you will need to use layers of white. Use brown for the boat. Use a pencil to make a clear, straight line for the mast and lightly outline the sails and the boat with the pencil.



5. On the left-hand side of the picture, add a short line of brown along the horizon. On top of that, add some light green. On top of the light green, add some dark green. (See the picture below.) Blend very lightly.

6. To finish off your picture, add some birds.

Your picture is done!



Correlative Conjunctions

☐ Read and complete:

Correlative conjunctions always come in pairs in a sentence. They are each used in different places in a sentence but work together as a team. Some of the most common correlative conjunctions are

either . . . or

neither . . . nor

not only . . . but also

both . . . and

whether . . . or

such . . . that

I don't mind whether you or I go first.

You may either stay with Dad or go shopping with Mom.

It is such a hot day that I want to go swimming.

Note: You usually do not use a comma with correlative conjunctions.

Exercise: Circle the pairs of correlative conjunctions. Some of them are not listed above—see if you can figure them out!

- Both my brother and my sister are willing take out the trash.
- Listening to either classical music or nature sounds can be helpful while studying.
- It was such a nice day that we decided to play outside.
- Neither Jane nor Joseph laughed when I fell off my bike.
- Not only are we visiting the Lincoln Memorial but also the Washington Monument.
- It's unclear whether the moon is waning or waxing.
- The more you rely on the Savior the less stress you have.
- I would rather pay more money than be dishonest.

Writing Practice

☐ Read and complete:

Starting sentences with the same words, such as HE or THE, is repetitive and dull. Also, having several short, simple sentences in a row makes writing choppy. For example

I was walking. The breeze started to pick up. I heard the leaves rustle. I felt raindrops. I saw the raindrops make dots on the soft dirt. I loved the smell. The rain started to pour. I started to run.



Look how we can improve the paragraph by combining sentences and changing the order of words. While we are at it, let's add in some description to make it more vivid and interesting.

As I was walking down the lane to Grandfather's house this evening, the breeze started to pick up. I closed my eyes and listened to the gentle rustle of ten thousand leaves. Just then, I felt a raindrop on my face. Within moments, the raindrops had made hundreds of dots in the soft dirt beside the road. Tipping my head back, and throwing my hands open wide, I began to run in the pouring rain.

On a separate paper, or on a computer, rewrite the following paragraph, adding description and varying first words, sentence length, and sentence structure.

Gabe was sitting on the hillside. Gabe looked into the blue sky. Gabe could smell the pine trees nearby. Gabe saw a huge bird fly over the trees. Gabe watched the bird glide through the sky. Gabe watched the bird disappear into the pine forest.

LESSON 39

Spelling

- ☐ Have your parent or teacher quiz you briefly on words from the sheets titled "Spelling Words to Practice" in the beginning of this course book.
- ☐ Have your parent or teacher dictate the following sentences:

[RULE: Separate quoted material with a comma.]

1. Have you seen the scene that I painted in January?
2. "I'm studying the languages spoken in Europe," said the curious teenager.
3. "Help me measure the height and width of this mirror," said the architect.

Read to Parent or Teacher

- ☐ To your parent or teacher, read the following facts about eucalyptus trees.

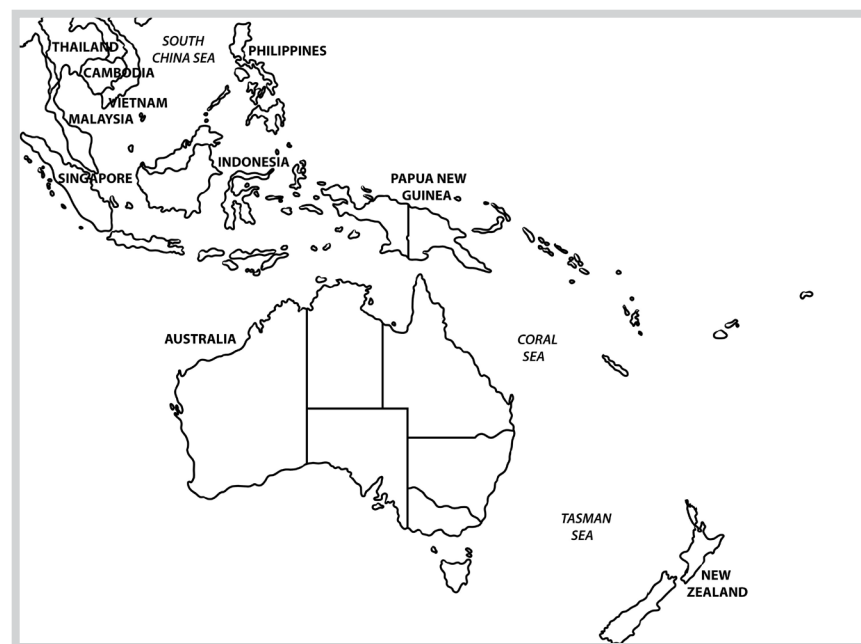
Eucalyptus Trees

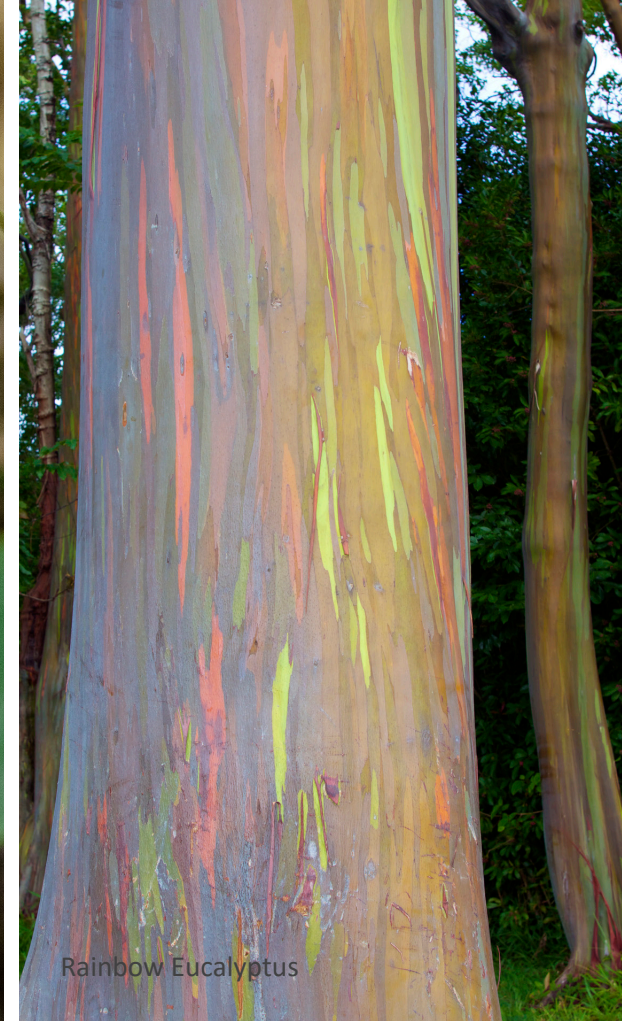


- Eucalyptus trees are native to Australia, New Guinea, and parts of Indonesia. (Point to these countries on the map.) Fast-growing species have been introduced to India, Africa, Europe, and the Americas for commercial production of timber and oil.
- There are over 700 species of eucalyptus—almost all are in Australia.
- Eucalyptus trees are nicknamed gum trees. The nickname describes the scented sap that oozes down the trunk of some species and hardens into gummy clumps.
- Eucalyptus leaves contain a fragrant oil which can be used for various medicinal purposes. Eucalyptus can be used as an air disinfectant, insect repellent, and a decongestant. It is used to treat burns and

help with muscle aches, skin ulcers, wounds, asthma, bronchitis, the flu, and headaches.

- The only food koalas eat is eucalyptus leaves; they would starve without them.
 - Eucalyptus trees grow quickly. Many of its species grow to a height of 480 feet, which is taller than the California giant sequoia.
 - Almost all eucalyptus species are evergreen.
 - Most species of eucalyptus shed their bark once per year. Rainbow eucalyptus trees shed their bark several times a year, revealing bark that changes to different shades of green, red, blue, and purple.
 - Young eucalyptus trees have round leaves. After 1–3 years, the leaves of most species become longer and spearheaded. A few species keep the round leaf shape all of their lives.
 - Most eucalyptus trees can survive more than 250 years.
- ☐ Observe the pictures of eucalyptus trees on the next page.





Compound Verb Phrases

When there is more than one verb in a sentence, it is a **compound verb**:

My family hiked and swam.

When there is more than one verb phrase in a sentence, it is a **compound verb phrase**:

My family hiked on the trails and swam in the lake.

When a clause has a compound verb phrase, do not put a comma between the verb phrases.

Tip: Verb phrases are often connected with the conjunction AND. Remember that you use a comma with AND when AND is connecting two independent clauses, but you don't use a comma when AND is connecting two verb phrases (verb phrases can't stand on their own as sentences because they are missing a subject).

☐ For each sentence below, insert commas where needed.

1. The kind family grew a huge pumpkin patch and gave us pumpkins.
2. Tomorrow, I will fix the broken gate and I will paint it light blue.
3. This morning I saw three butterflies and heard many birds singing.
4. The bees are collecting nectar and the birds are building nests.
5. After dinner I will straighten up the house and cuddle up with a book.
6. Today, I planted my spring garden and cleaned out the attic.
7. Mom is going to take me to the library today and we are also going to eat lunch at the park.
8. I'm going to make pumpkin soup and bake my special wheat bread.



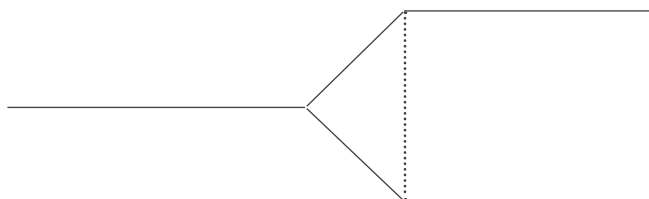
Diagramming Compound Subjects and Verbs

☐ Diagram the sentences below. Add the letters AJ under adjectives and the letters AV under adverbs. If you are new to sentence diagramming or need a review, watch step-by-step videos at goodandbeautiful.com/videos to learn Step 8.

Abby and Sarah sang a lovely song.



A busy bird flew quickly and worked diligently.



Art Project: Wildflower Path—Part 1

- ☐ Gather the following materials and read and complete.

Materials Needed

*pencil *eraser *white or neutral colored pastel paper, cut to 9"x 11"

*½ inch white art tape (or other tape that peels off easily) *ruler

In a previous drawing lesson, we learned how to draw things in perspective using the rules of one point perspective. One point perspective works great when you are trying to draw a straight road. But when a road bends and curves, the vanishing points will move to the direction of the bend of the road.

In those cases, your picture will still have a horizon line and a vanishing point. A road will narrow and grow smaller as it recedes in the distance, but you can't use a ruler and draw straight lines to your vanishing point. See this example:



For this lesson, you will be drawing the landscape below.



To draw the path in perspective, you will draw the road very wide toward the bottom of the picture, and then you will gradually make the path grow narrower as it recedes into the distance. The road bends to the left, before it meets the vanishing point. We can't really see the vanishing point in this picture, but we can guess that it is somewhere off to the left of where the road bends. Drawing the picture with a grid placed over the picture will help you to know where to place the outlines of the parts of the landscape more accurately.

Prepping for Your Wildflower Path Picture

Tape the edges of your 9"x11" pastel page, so that you have a 1/2-inch border of tape around all of the edges. When you are finished taping, you will have an 8"x10" surface for your drawing. Keep the tape on the margins until you are completely done with your pastel drawing, which will be completed over the next couple of lessons.

Australian Wildlife Essay

- ☐ Study the photographs of Australian Wildlife on this page and the next.

- ☐ Read:

Australia has incredible wildlife. Much of it cannot be found anywhere else in the world! The facts about Australian wildlife will amaze you as you research and write about them over the next several lessons.



Study the pictures of Australian wildlife included on this and the next page.

Over the next several lessons, you are going to complete a fun and interesting project: an informative essay about Australian wildlife. This project will give you practice with organizing information, writing an outline, writing topic sentences, using transitions, and

adding images to your document. You will take it one step at a time and have fun exploring some of God's truly amazing creations!

The first step is to study and take notes. Do not rush through this step—enjoy studying and learning.

Make sure you have your parent or teacher's permission to research online and that you follow his or her online rules.

- ☐ First, you will research online to find general information about wildlife in Australia as a whole—facts and interesting information. For at least 20 minutes, research and take notes on **information you could use in an opening paragraph**. Remember, this is not information about a specific animal, but about Australia's wildlife in general—what makes it interesting and unique.



Echidna



Tasmanian Devil

LESSON 82

Spelling

- ☐ Have your parent or teacher quiz you briefly on words from the sheets titled "Spelling Words to Practice" in the beginning of this course book.
 - ☐ Have your parent or teacher dictate the following sentences. (These are intentionally repeated from a previous lesson.)
1. We studied fungi, fossils, and giraffes in science last week. *[RULE: Place commas between a series of three or more words or phrases in a row.]*
 2. We will probably come, but we're not sure. *[RULE: Use a comma before a coordinating conjunction (for, and, nor, but, or, yet, so) that joins two independent clauses (clauses that can stand on their own as sentences).]*
 3. That was puzzling, but this is even more confusing. *[RULE: Use a comma before a coordinating conjunction (for, and, nor, but, or, yet, so) that joins two independent clauses (clauses that can stand on their own as sentences).] [RULE: If a base word ends in final silent E, drop the E before adding a vowel suffix. (Example: bake - baking).]*

Headings and Subheadings

- ☐ **Read and complete with your parent or teacher:** Point to the headings on this page (in purple). Headings state the big ideas, while subheadings break those big ideas into smaller pieces. Point to the subheadings (orange and bold). Note how there can be more than one level of subheadings and how each sub level indents further. Headings and subheadings should use the same verb tense. For example, the following headers are not parallel: PRACTICE SPELLING and USING STRONG VERBS. You would want to put either PRACTICING SPELLING and USING STRONG VERBS or PRACTICE SPELLING and USE STRONG VERBS. On a separate sheet of paper, make a list of three headings that are not parallel and then change them to be parallel.

Editing and Rewriting

- ☐ **Read the article to your parent or teacher:**

You may do some revising of your papers as you write them—moving text around, deleting sentences, or rewriting weak sections. In fact, as you get deeper into the writing process, you may find that you are even revising your thesis statements and main points. Although you may revise as you go, reviewing and revising your work after you have completed a draft is an important step to creating the best possible writing.

Even if you feel you have written an excellent paper, do not assume it does not need reviewing and revision. Needing to revise does not mean you are not a good writer. Even experienced writers revise. Famous author Ernest Hemingway said he rewrote the ending of his classical book *Farewell to Arms* 39 times before he was satisfied with it.

The Big Picture First—Revising

When reviewing your writing, start with the broad, overall issues first, such as organization, focus, flow, tone, and content. To review these big-picture issues, you may want to try the following ideas:

Read it Aloud

Reading your paper aloud can help you locate weak, confusing, or unorganized places in your writing. Pretend you are in front of an audience, and pay attention to areas that may start to sound repetitive, boring, lengthy, wordy, or unclear.

Come Back Later

Distance yourself from the draft by putting it aside for a day or two (or even a few hours if that is all you have). When you come back to your draft, pretend you are reading it for the first time.

Have Someone Else Review Your Work

Enlist the help of a fellow student, older sibling, parent, or grandparent who is willing to read your paper and give you feedback.



Because you are so close to your own writing, and you know in your mind what you are trying to say, having fresh eyes look over your work can be helpful.

- ☐ Give your parent, teacher, or other adult the Essay Feedback Form included in this lesson. Ask them to fill it out. You will need it back by Lesson 84.

Introduction to Laura E. Richards

☐ Read:

Laura E. Richards was an incredibly gifted Pulitzer Prize winning writer and a person of high moral character. She was born in Boston, Massachusetts, in 1850. Over the course of her life, she wrote over 90 books, including biographies, poetry, compilations of short stories, and books of fiction. Her stories are of the highest literary and moral value, featuring engaging, humorous, skillful, and inspiring writing. Her father was Dr. Samuel Gridley Howe. Not only did he help the efforts to abolish slavery, but he was also the founder of the Perkins Institution and Massachusetts School for the Blind. Laura E. Richards was named after her father's famous student, Laura Bridgman, who was the first deaf-blind American child to gain a significant education. Laura's mother was famous for writing the words to "The Battle Hymn of the Republic."



In the high school courses, you will get to read some of Laura's books, such as a wonderful biography of Florence Nightingale. For this course, you are going to read one of her full-length books of fiction—*Queen Hildegarde*, in which a spoiled New York City girl is sent to stay with her mother's old nurse in the country. First, however, you are going to read some excerpts from *When I Was Your Age*, an autobiography by Laura E. Richards. Her life was interesting and humorous, and she writes about it in such a beautiful, humorous way that you might just want to read the whole book one day!

WHEN I WAS YOUR AGE: Section 1

- ☐ Read Section 1 of *When I Was Your Age* in your *Level 6 Reader* and then underline the correct answers below.

Note: Remember when answering multiple choice that parts of multiple answers may be true. Look for the answer that is *completely* true.

1. Which sentence is true?

- A. Laura loves her siblings, but she writes mainly about the difficulties of growing up with them and what she learned from them.
- B. Laura views her siblings positively, focusing mainly on their strengths.

2. Which description best describes Laura's writing style in this book?

- A. somber and thoughtful
- B. sarcastic and critical
- C. thoughtful and light-hearted

3. Which of the following is NOT one of the things that Laura describes in detail?

- A. the pets that she had
- B. her two different childhood homes
- C. the night she and her siblings almost had to spend on the beach
- D. her sister Julia

4. Which sentence best describes the way Laura felt about her childhood?

- A. She remembers the joys of all the little details, especially in people and nature.
- B. She remembers the major, life-changing events that shaped her life.

LESSON 83

Spelling

- ☐ Have your parent or teacher quiz you briefly on words from the sheets titled "Spelling Words to Practice" in the beginning of this course book.
- ☐ Have your parent or teacher dictate the following sentences. (Two of these sentences are intentionally repeated from a previous lesson.)

[TIP: *WHOSE*: the possessive case of *WHO* (Whose house is this?) *WHO'S*: contraction of the words *WHO* and *IS* (Who's coming?)]

1. Who's going to explain the process for analyzing literature?
2. They're wondering if there's a surgeon on their submarine.
3. They're giving their loyal servant an enormous bonus.

Geography: New England

☐ Read:

Author Laura E. Richards was born in Massachusetts. Later, she and her husband raised their three children in Maine. Both of these states are in a geographical region known as New England, which is comprised of six states of the northeastern United States: Maine, Vermont, New Hampshire, Massachusetts, Rhode Island, and Connecticut. These areas were the first to be settled by colonists. All have coastlines on the Atlantic Ocean except landlocked Vermont. Captain John Smith named the region New England while exploring the northeastern coast in 1614. About 30 years later, the early American colonies of Massachusetts Bay, Plymouth, New Haven, and Connecticut joined together in a loose compact called "The United Colonies of New England." New England is not an official group of states; it is just the name people use to identify that region of the United States.

- ☐ Place tracing paper over the map to the right and trace the outline of the states that comprise New England. Label each state. Label the map "New England."

WHEN I WAS YOUR AGE: Section 2

- ☐ Read Section 2 of *When I Was Your Age* in your Level 6 Reader.



RHODE ISLAND

"Purumbete from Across the Lake" by Eugene von Guerard (1811–1901), 1858



LESSON 86

Spelling

- ☐ Have your parent or teacher quiz you briefly on words from the sheets titled "Spelling Words to Practice" in the beginning of this course book.
- ☐ Have your parent or teacher dictate the following sentences:
 1. Who's going to put the manure in whose field? *[TIP: WHOSE: the possessive case of WHO (Whose house is this?) WHO'S: contraction of the words WHO and IS (Who's coming?)]*
 2. If you associate with unkind people, they will influence you negatively. *[RULE: When a dependent clause is at the beginning of a sentence, set it off with a comma.] [Have the child underline the dependent clause and circle the subordinating conjunction.]*
 3. The burglar stole all the jewels except for the brilliant diamond. *[Tip: ACCEPT is a verb, and EXCEPT is not a verb.]*

QUEEN HILDEGARDE: Chapter 1

- ☐ Read Chapter 1 of *Queen Hildegarde* in the *Level 6 Reader*, and then underline the correct answers below.
- 1. Hildegarde is incredibly grateful for her gorgeously decorated room. TRUE | FALSE
- 2. When Hildegarde finds out she has to go stay in the country with her mother's old nurse, she utterly refuses to go. TRUE | FALSE
- 3. Hildegarde's mother obviously cares deeply for her daughter's feelings, but she still plans on making Hildegarde go to the country. TRUE | FALSE

Autobiographical Writing: Part 1

☐ Read and complete:

In past lessons, you read excerpts from Laura E. Richards' autobiography. Rather than just giving the facts and basic information about events in her life, she brings the events to life with vivid descriptions and small details. Readers are more drawn into the story when you add little details and interesting description. For example, Laura E. Richards could have written, "The bird in the window sings cheerfully." Instead she wrote: "The bird in the window thinks his blue and gold cage the finest house in the world, and he sings as heartily and cheerily as if he had been in the wide green forest."



You find an example! Using Chapter 1 of *Queen Hildegarde*, fill in the blanks.

Laura E. Richards could have written: _____

Instead she wrote: _____

Over the next several lessons, you are going to write short autobiographical sketches about your own life. Type the sketches if possible. Keep them so you can compile them all together when you are done. Write 2-3 sentences that describe your yard or your bedroom in simple, non-descriptive language—just the facts. Then rewrite the sentences, adding details and interesting description. Readers are especially interested to feel your own personal style, thoughts, and feelings come through in autobiographical writing. As you write, take the time to evaluate and describe how you feel about the place, the experiences and memories you have in it, the little details that make it special, and so on.



LEVEL SIX

READER


THE *Good* AND THE *Beautiful*
CURRICULUM

For use with the Level 6 Language Arts and Literature course.



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Saved at Sea

A Lighthouse Story



By Mrs. O. F. Walton

Edited by Mary Beyer and Jenny Phillips

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First published in 1879

Chapter 1

My Strange Home

It was a strange day, the day that I was born. The waves were beating against the lighthouse, and the wind was roaring and raging against everything. Had the lighthouse not been built very firmly into the strong, solid rock, it, and all within it, must have been swept into the deep, wild sea.

It was a terrible storm. My grandfather said he had never known such a storm since he came to live on the island more than forty years before.

Many ships went down in the storm that day, and many lives were lost. But in the very midst of it, when the wind was highest, and the waves were strongest, and when the foam and the spray had completely covered the lighthouse windows, I, Alick Fergusson, was born.

I was born on a strange day, and I was born into a strange home. The lighthouse stood on an island, four miles distant from any land. The island was not very large; if you stood in the middle of it, you could see the sea all round you—that sea which was sometimes so blue and peaceful, and at other times was as black as ink and roaring and thundering on the rocky shores of the little island. At one side of the island, on a steep

rock overhanging the sea, stood the lighthouse. Night by night as soon as it began to grow dark, the lighthouse lamps were lighted.

I can remember how I used to admire those lights as a child. I would sit for hours watching them revolve and change in color. First, there was a white light, then a blue one, then a red one, then a green one—then a white one again. And, as the ships went by, they always kept a lookout for our friendly lights and avoided the rocks of which they warned them.

My grandfather, old Sandy Fergusson, was one of the lighthouse men whose duty it was always to keep these lamps in order and to light them every night. He was a clever, active old man and did his work well and cheerfully. His great desire was to be able to hold on at his post till I should be able to take his place.

At the time when my story begins, I was nearly twelve years old and daily growing taller and stronger. My grandfather was very proud of me and said I should soon be a young man, and then he should get me appointed in his place to look after the lighthouse.

I was very fond of my strange home and would not have changed it for any other. Many people would have thought it dull, for we seldom saw a strange face, and the lighthouse men were only allowed to go on shore for a few hours once in every two months. But I was very happy and thought there was no place in the world like our little island.

Close to the tower of the lighthouse was the house in which I and my grandfather lived. It was not a large house, but it was a very pleasant one. All the windows looked out over the sea, and plenty of sharp sea air came in whenever they were opened. All the furniture in the house belonged to the lighthouse and

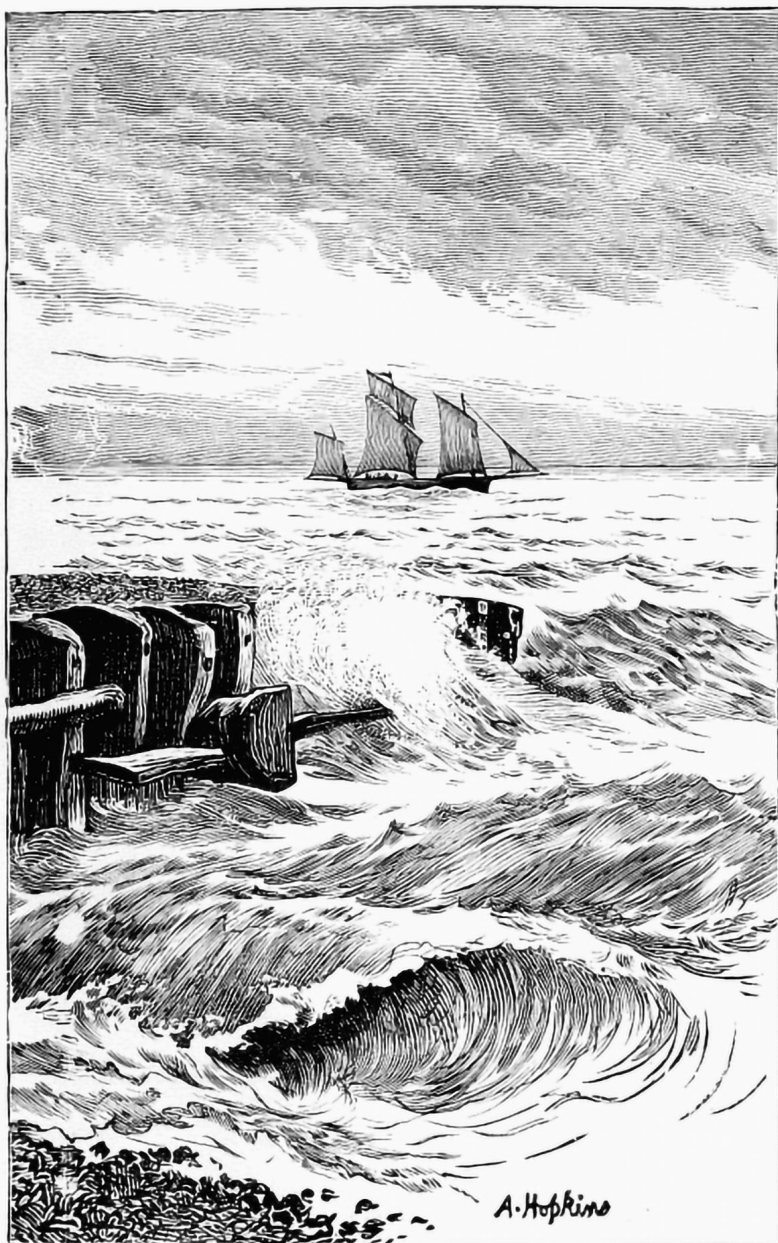
had been there long before my grandfather came to live there. Our cups and saucers and plates each had a little picture of the lighthouse with the waves dashing round it and the name of the lighthouse on them in large gilt letters. I used to think them very pretty when I was a boy.

We did not have many neighbors. There was only one other house on the island, and it was built on the other side of the lighthouse tower. The house belonged to Mr. Millar, who shared the care of the lighthouse with my grandfather. Just outside the two houses, was a court with a pump in the middle, from which we got our water. There was a high wall all round this court to make a little shelter for us from the stormy wind.

Beyond this court were two gardens, divided by an iron railing. The Millars' garden was very untidy and forlorn and filled with nettles, thistles, and all kinds of weeds, for Mr. Millar did not care for gardening, and Mrs. Millar had six little children and had no time to look after it.

But our garden was the admiration of everyone who visited the island. My grandfather and I were at work in it every fine day and took pride in keeping it as neat as possible. Although it was so near the sea, our garden produced the most beautiful vegetables and fruit, and the borders were filled with flowers, cabbage-roses, pansies, wallflowers, and many other hardy plants which were not afraid of the sea air.

Outside the garden was a good-sized field—full of small hillocks, over which the wild rabbits and hares, with which the island abounded, were continually scampering. In this field a cow and two goats were kept to supply the two families with milk and butter. Beyond it was the rocky shore and a little pier built out into the sea.



THE LANDING-STAGE.

On this pier I used to stand every Monday morning to watch for the steamer which called at the island once a week. It was a great event to us when the steamer came. My grandfather and I, and Mr. and Mrs. Millar and the children, all came down to the shore to welcome it. This steamer brought our provisions for the week from a town some miles off and often brought a letter for Mr. Millar or a newspaper for my grandfather.

My grandfather did not get many letters, for there were not many people that he knew. He had lived on that lonely island the greater part of his life and had been quite shut out from the world. All his relations were dead now, except my father, and what had become of him, we did not know. I had never seen him, for he went away some time before I was born.

My father was a sailor, a fine, tall, strong young fellow, my grandfather used to say. He had brought my mother to the island and left her in my grandfather's care while he went on a voyage to Australia. He went from the island in that same little steamer which called every Monday morning. My grandfather stood on the end of the pier as the steamer went out of sight, and my mother waved her handkerchief to him as long as any smoke was seen on the horizon. Grandfather has often told me how young and pretty she looked that summer morning.

My father had promised to write soon, but no letter ever came. Mother went down to the pier every Monday morning for three long years to see if it had brought her any word from her sailor husband.

But after a time, her step became slower and her face paler, and at last she was too weak to go down the rocks to the pier when the steamer arrived on Monday morning. And soon after this, I was left motherless.

From that day, the day on which my mother died, my grandfather became both father and mother to me. There was nothing he would not have done for me, and wherever he went and whatever he did, I was always by his side.

As I grew older, he taught me to read and write, for there was, of course, no school that I could attend. I also learned to help him trim the lamps and work in the garden. Our life went on very evenly from day to day until I was about twelve years old. I used to wish sometimes that something new would happen to make a little change on the island. And at last a change came.

Excerpts From

When I Was Your Age

An Autobiography
By Laura E. Richards

Edited by Jenny Phillips

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First published in 1893

Excerpts From When I Was Your Age

Section 1

There were five of us. There had been six, but the Beautiful Boy was taken home to heaven while he was still very little; and it was good for the rest of us to know that there was always one to wait for and welcome us in the Place of Light to which we should go some day. So, as I said, there were five of us here—Julia Romana, Florence, Harry, Laura, and Maud. Julia was the eldest. She took her second name from the ancient city in which she was born, and she was as beautiful as a soft Italian evening, with dark hair, clear gray eyes, perfect features, and a complexion of such pure and wonderful red and white as I have never seen in any other face. She had a look as if when she came away from heaven she had been allowed to remember it, while others must forget. She walked in a dream always, of beauty and poetry, thinking of strange things. Very shy she was, very sensitive. When Flossy (this was Florence's home name) called her "a great red-haired giant," she wept bitterly, and reproached her sister for hurting her feelings.

Julia knew everything, according to the belief of the younger children. She it was who led the famous before-breakfast walks,

when we used to start off at six o'clock and walk to the yellow house at the top of the long hill, or sometimes even to the windmill beyond it, where we could see the miller at work, all white and dusty, and watch the white sails moving slowly round.

And on the way Julia told us stories, from Sir Walter Scott or Shakespeare; or she gave us the plot of some opera, with snatches of song here and there.

Julia wrote stories herself, too—very wonderful stories, we all thought, and, indeed, I think so still. She began when she was a little girl, not more than six or seven years old. There lies beside me now on the table a small book, about five inches square, bound in faded pink and green, and filled from cover to cover with writing in a cramped, childish hand. It is a book of novels and plays, written by our Julia before she was ten years old; and I often think that the beautiful and helpful things she wrote in her later years were hardly more remarkable than these queer little stories.

Flossy was very small as a child. One day a lady, not knowing that the little girl was within hearing, said to her mother, "What a pity Flossy is so small!"

"I'm big inside," cried a little, angry voice at her elbow. There was Flossy, swelling with rage. And she was big inside! Her lively, active spirit seemed to break through the little body and carry it along in spite of itself. Sometimes it was an impish spirit; always it was an enterprising one. She it was who invented the dances which seemed to us such wonderful performances. We danced every evening in the great parlor, our mother playing for us on the piano.

Flossy invented many other amusements, too. There was the school-loan system. We had school in the little parlor at that

time, and our desks had lids that lifted up. In her desk Flossy kept a number of precious things, which she lent to the younger children for so many pins an hour. The most valuable thing was a set of three colored worsted balls, red, green, and blue. You could set them twirling, and they would keep going for ever so long. It was a delightful sport; but they were very expensive, costing, I think, twenty pins an hour. It took a long time to collect twenty pins, for of course it was not fair to take them out of the pincushions.

Flossy also told stories; or rather she told one story which had no end, and of which we never tired.

Julia and Flossy did not content themselves with writing plays and telling stories. They aspired to making a language—a real language, which should be all their own, and should have grammars and dictionaries like any other famous tongue. It was called Patagonian—whether with any idea of future missionary work among the people of that remote country, or merely because it sounded well, I cannot say. It was a singular language. I wish more of it had survived, but I can give only a few of its more familiar phrases.

MILLDAM - Yes.

PILLDAM - No.

MOUCHE - Mother.

BIS VON SNOUT? - Are you well?

CHING CHU STICK STUMPS? - Will you have some doughnuts?

These fragments will, I am sure, make my readers regret deeply the loss of this language, which has the merit of entire originality.



At the age of six, Harry determined to marry, and offered his hand and heart to Mary, the nurse, an excellent woman some thirty years older than he. He sternly forbade her to sew or do other nursery work, saying that his wife must not work for her living. About this time, too, he told our mother that he thought he felt his beard growing.

He was just two years older than Laura, and the tie between them was very close. Laura's first question to a stranger was always, "Does you know my bulla Hally? I hope you does!" And she was truly sorry for any one who had not that privilege.

The two children slept in tiny rooms adjoining each other. It was both easy and pleasant to "talk across" while lying in bed, when they were supposed to be sound asleep. Neither liked to give up the last word of greeting, and they would sometimes say "Good night!" "Good night!" over and over, backward and forward, for ten minutes together. In general, Harry was very kind to Laura, playing with her, and protecting her from any roughness of neighbor children. But truth compels me to tell of one occasion on which Harry did not show a brotherly spirit. In the garden under a great birch tree, stood a trough for watering the horses. It was a large and deep trough, and always full of beautiful, clear water. It was pleasant to lean over the edge and see the sky and the leaves of the tree reflected as if in a crystal mirror, to see one's own rosy, freckled face, too, and make other faces, to see which could open eyes or mouth widest.

Now one day as little Laura, being perhaps four years old, was hanging over the edge of the trough, forgetful of all save the delight of gazing, it chanced that Harry came up behind her; and the spirit of mischief that was always in him triumphed

over brotherly affection, and he “ups with her heels, and smothers her squeals” in the clear, cold water.

Laura came up gasping and puffing, her hair streaming all over her round face, her eyes staring with wonder and fright!

By the time help arrived, as it fortunately did, in the person of Thomas the gardener, poor Laura was in a deplorable condition, half choked with water, and frightened nearly out of her wits.

Thomas carried the dripping child to the house and put her into Mary’s kind arms, and then reported to our mother what Harry had done.

We were almost never whipped, but for this misdeed Harry was put to bed at once; and our mother, sitting beside him, gave him what we used to call a “talking to,” which he did not soon forget.



Not many children can boast of having two homes; some, alas, have hardly one! But we actually had two abiding places, both of which were so dear to us that we loved them equally. First, there was Green Peace. When our mother first came to the place and saw the fair garden and the house with its lawn and its shadowing trees, she gave it this name, half in sport; and the title clung to it always.

The house itself was pleasant. The original building, nearly two hundred years old, was low and squat, with low-studded rooms, and great posts in the corners, and small many-paned windows. . . . But, after all, we did not stay in the house much. Why should we, with the garden calling us out with its thousand voices? On one side of the house lay an oval lawn, green as emerald. One lawn had the laburnum-tree, where at the right

Queen Hildegarde

By Laura E. Richards

Edited by Jenny Phillips

© 2017 Jenny Phillips

First published in 1889

Chapter 1

Hildegarde Graham



have a little plan, which I should like very much to carry out, if you fully approve of it," said Mrs. Graham to her husband. "I know what I would like to do with Hilda when we go to California."

Mr. Graham has been called suddenly to administer the estate of a cousin who had recently died, and Mrs. Graham was to accompany her husband for an extended stay to offer sympathy and help the widow who was invalid with three little children. Hilda, the Graham's daughter, believed she was going with them, but Mrs. Graham had a different plan. What the plan was, we shall see by and by. Meanwhile, let us take a peep at Hilda, or Hildegardis, as she sits in her own room, all unconscious of the plot which is hatching in the parlor below.

She is a tall girl of fifteen. Probably, she has attained her full height, for she looks as if she had been growing too fast; her form is slender, her face pale with a weary look in the large gray eyes. It is a delicate, high-bred face, with a pretty nose, slightly "tip-tilted," and a beautiful mouth; but it is half-spoiled by the expression, which is discontented, if not actually peevish. If we lifted the light curling locks of fair hair that lie on her

forehead, we should see a very decided frown on a broad white space which ought to be absolutely smooth. Why should a girl of fifteen frown, especially a girl so “exceptionally fortunate” as all her friends considered Hilda Graham? Certainly her surroundings at this moment are pretty enough to satisfy any girl. Her room is not large, but it has a sunny bay-window which seems to increase its size twofold. In refurnishing it a year before, her father had in mind Hilda’s favorite flower, the forget-me-not, and the room is simply a bower of forget-me-nots. Scattered over the dull olive ground of the carpet, clustering and nodding from the wallpaper, peeping from the folds of the curtains, the forget-me-nots are everywhere. Even the creamy surface of the toilet-jug and bowl, even the ivory backs of the brushes that lie on the blue-covered toilet table, bear each its cluster of pale-blue blossoms. The low easy-chair in which the girl is reclining, and the pretty sofa with its plump cushions inviting to repose, repeat the same tale. The tale is again repeated, though in a different way, by a scroll running round the top of the wall, on which in letters of blue and gold is written at intervals phrases in French, Spanish, Latin, Greek, and Hebrew, of all which tongues Hilda’s father possessed knowledge.

Is not this indeed a bower, wherein a girl ought to be happy? The bird in the window thinks his blue and gold cage the finest house in the world, and he sings as heartily and cheerily as if he had been in the wide green forest; but his mistress does not sing. She sits in the easy-chair, with a book upside down in her lap, and frowns—actually frowns, in a forget-me-not bower! There is not much the matter, really. Her head aches, that is all. Her German lesson had been longer and harder than usual, and

her father was quite right about the caramels; there is a box of them on the table now, within easy reach of the slim white hand with its forget-me-not ring of blue turquoises.

As I said before, Hilda had no suspicion of the plot her parents were concocting. She knew that her father was obliged to go to San Francisco, being called suddenly to administer the estate of a cousin who had recently died there, and that her mother and—as she supposed—herself were going with him to offer sympathy and help to the widow, an invalid with three little children. As to the idea of her being left behind—of her father's starting off on a long journey without his lieutenant-general, of her mother's parting from her only child, whom she had watched with tender care and anxiety since the day of her birth—such a thought never came into Hilda's mind. Wherever her parents went she went, as a matter of course. So it had always been, and so without doubt it always would be. She did not care specially about going to California at this season of the year. In fact, she had told her bosom friend, Madge Everton, only the day before, that it was “rather a bore,” and that she should have preferred to go to Newport. “But what can I do?” she added, with the slightest shrug of her pretty shoulders. “Papa and Mamma really must go, it appears; so, of course, I must go, too.”

“A bore!” repeated Madge energetically, replying to the first part of her friend's remarks. “Hilda, what a very singular girl you are! Here I, or Nelly, or any of the other girls would give both our ears, and our front teeth too, to make such a trip; and just because you can go, you sit there and call it ‘a bore!’” And Madge shook her black curls and opened wide eyes of indignation and wonder at our ungrateful heroine. “I only

wish," she added, "that you and I could be changed into each other, just for this summer."

"I wish—" began Hilda; but she checked herself in her response to the wish, as the thought of Madge's five brothers rose in her mind (Hilda could not endure boys!). She looked attentively at the toe of her little bronze slipper for a few moments, and then she changed the subject by proposing a walk. "Console yourself with the caramels, my fiery Madge," she said, pushing the box across the table, "while I put on my boots. We will go to Maillard's store and get some more while we are out. His caramels are decidedly better than Huyler's; don't you think so?"

A very busy woman was pretty Mrs. Graham during the next two weeks. First, she made an expedition into the country "to see an old friend," she said, and was gone two whole days. And after that she was out every morning, driving hither and thither, from shop to dressmaker, from dressmaker to milliner, from milliner to shoemaker.

"It is a sad thing," Mr. Graham would say, when his wife fluttered in to lunch, breathless and exhausted and half an hour late (she, the most punctual of women!)—"it is a sad thing to have married a comet by mistake, thinking it was a woman. How did you find the other planets this morning, my dear? Is it true that Saturn has lost one of his rings?"

Hilda thought nothing of her father's remarks—Papa was always talking nonsense, and she thought she always understood him perfectly. It did occur to her, however, to wonder at her mother's leaving her out on all her shopping expeditions. Hilda rather prided herself on her skill in matching shades and selecting fabrics, and Mamma was generally glad

of her assistance in all such matters. However, perhaps it was only underclothing and house linen and such things that she was buying. All that was the dull part of shopping. It was the poetry of it that Hilda loved—the shimmer of silk and satin, the rich shadows in velvet, the cool, airy fluttering of muslin and lace. So the girl went on her usual way, finding life a little dull, a little tiresome, and most people rather stupid, but everything on the whole much as usual, if her head only would not ache so; and it was without a shadow of suspicion that she obeyed one morning her mother's summons to come and see her in her dressing room.

Her mother had said a little prayer before she sent the message to Hilda—for she knew that her news would sorely hurt and grieve the child who was half the world to her; and though she did not flinch from the task, she longed for strength and wisdom to do it in the kindest and wisest way.

“Hilda, dear,” she said gently, when they were seated together on the sofa, hand in hand, with each an arm round the other's waist, as they loved best to sit—“Hilda, dear, I have something to say that will not please you; something that may even grieve you very much at first.” She paused, and Hilda rapidly reviewed in her mind all the possibilities that she could think of. Had anything happened to the box of French dresses which was on its way from Paris? Had a careless servant broken her glass case of ferns again? Had Aunt Emily been saying disagreeable things about her, as she was apt to do? She was about to speak, but at that moment, like a thunderbolt, the next words struck her ear: “We have decided not to take you with us to California.” Amazed, wounded, indignant, Hilda could only lift her great gray eyes to meet the soft violet ones, which, full of unshed

tears, were fixed tenderly upon her. Mrs. Graham continued: "Your father and I both feel, my darling, that this long, fatiguing journey, in the full heat of summer, would be the worst possible thing for you. You have not been very well lately, and it is most important that you should lead a quiet, regular, healthy life for the next few months. We have therefore made arrangements to leave you—"

But here Hilda could control herself no longer. "Mamma! Mamma!" she cried. "How can you be so unkind, so cruel? Leave me—you and Papa both? Why, I shall die! Of course I shall die, all alone in this great house. I thought you loved me!" And she burst into tears, half of anger, half of grief, and sobbed bitterly.

"Dear child!" said Mrs. Graham, smoothing the fair hair lovingly, "If you had heard me out, you would have seen that we had no idea of leaving you alone, or of leaving you in this house either. You are to stay with—"

"Not with Aunt Emily!" cried the girl, springing to her feet with flashing eyes. "Mamma, I would rather beg in the streets than stay with Aunt Emily. She is a detestable, ill-natured, selfish woman."

"Hildegarde," said Mrs. Graham gravely, "be silent!" There was a moment of absolute stillness, broken only by the ticking of the little crystal clock on the mantelpiece, and then Mrs. Graham continued: "I must ask you not to speak again, my daughter, until I have finished what I have to say; and even then, I trust you will keep silence until you are able to command yourself. You are to stay with the woman who was my nurse when I was a child, Mrs. Hartley, at her farm near Glenfield. She is a very kind, good woman, and will take the best possible care

of you. I went to the farm myself last week, and found it a lovely place, with every comfort, though no luxuries, save the great one of a free, healthy, natural life. There, my Hilda, we shall leave you, sadly indeed, and yet feeling that you are in good and loving hands. And I feel very sure," she added in a lighter tone, "that by the time we return, you will be a rosy-cheeked country lass, strong and hearty, with no more thought of headaches, and no wrinkle in your forehead." As she ceased speaking, Mrs. Graham drew the girl close to her, and kissed the white brow tenderly, murmuring: "God bless my darling daughter! If she knew how her mother's heart aches at parting with her!" But Hilda did not know. She was too angry, too bewildered, too deeply hurt, to think of anyone except herself. She felt that she could not trust herself to speak, and it was in silence, and without returning her mother's caress, that she rose and sought her own room.

Mrs. Graham looked after her wistfully, tenderly, but made no effort to call her back. The tears trembled in her soft blue eyes, and her lip quivered as she turned to her work table; but she said quietly to herself: "Solitude is a good medicine. The child will do well, and I know that I have chosen wisely for her."

Hildegarde shed bitter tears as she flung herself face downward on her own blue sofa. Angry thoughts surged through her brain. Now she burned with resentment at the parents who could desert her—their only child; now she melted into pity for herself, and wept more and more as she pictured the misery that lay before her. To be left alone—alone!—on a squalid, wretched farm, with a dirty old woman, a woman who had been a servant—she, Hildegardis Graham, the idol of her parents, the queen of her "set" among the young people, the

proudest and most exclusive girl in New York, as she had once (and not with displeasure) heard herself called!

What would Madge Everton, what would all the girls say! How they would laugh to hear of Hilda Graham living on a farm among pigs and hens and dirty people! Oh! It was intolerable; and she sprang up and paced the floor, with burning cheeks and flashing eyes.

The thought of opposing the plan did not occur to her. Mrs. Graham's rule, gentle though it was, was not of the flabby, nor yet of the elastic sort. Her decisions were not hastily arrived at; but once made, they were final and abiding. "You might just as well try to oppose the Gulf Stream!" Mr. Graham would say.

So Hildegarde's first lessons had been in obedience and in truthfulness and these were fairly well learned before she began learning to read. And so she knew now that she might storm and weep as she would in her own room, but that the decree was fixed, and that unless the skies fell, her summer would be passed at Hartley's Glen.



ANSWER KEY

LEVEL 6

A decorative graphic featuring a light beige rectangular box with a dark green border and ornate, curved corners. The words "ANSWER KEY" are written in a large, bold, dark green serif font, centered within the box. Below the box, a teal ribbon banner with a slight 3D effect contains the words "LEVEL 6" in a white, serif font.

ANSWER KEY

LEVEL 6

Note: This answer key only includes pages for which the child has to write information on the course book page. Thus, there is not a page in this answer key that corresponds to every page in the course book.

Tip: It is very important to the success of the course that you check the child's work daily (even for advanced learners), giving feedback or help as needed.

Tip: If the child is not understanding a certain concept, and you are not sure how to help him or her, visit goodandbeautiful.com/videos to see if there is a video on the topic that the child and you can watch. Jenny Phillips is continually adding videos to this page in which she explains language arts concepts contained in the courses.



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by a blank wall, but panic plays no part in the training of a nurse."

So she went to work trying to ease the child's agony and to relax the tight and twisted muscles. She filled a frying pan with salt, heated it over a fire, and then poured the salt into a bag and placed it on the leg that seemed to give the greatest pain. But the weight of the salt merely tended to increase the pain.

Elizabeth Kenny discarded the bag and prepared a linseed poultice. This, too, failed to bring any relief. As the parents stood by with terror written on their faces, the moaning of the child grew more pitiable.

Finally the nurse seized a blanket made of Australian wool. Tearing it into strips, she dipped them into boiling water and then wrung them dry and wrapped them gently around the twisted, tortured muscles. The whimpering stopped almost at once, and in a few minutes, the child fell into a quiet and painless sleep.

After a time she opened her eyes and whispered, "I want them rags that makes my legs feel good."

And thus began a career that was to bring to Elizabeth Kenny forty years of struggle and adventure and disappointment and ridicule and final success.

For it was the destiny of Elizabeth Kenny to be a pioneer against pain. Like many other pioneers, she was compelled to overcome obstacles that would have crushed a weaker soul. Like Louis Pasteur and Thomas Edison and Wilbur and Orville Wright, she faced the stubbornness of nature and the mockery of the world—and struggled on to win.

Homophones

- **HEEL:** a part of your foot (I hurt my heel.)
- **HEAL:** to get well (I hope your finger will heal soon.)

☐ Write a short sentence that uses each word correctly.

heel _____ *Answers will vary.*

heal _____

Spelling Rule

☐ Read and complete.

CH or TCH: If the sound /CH/ follows a short vowel sound, usually use TCH; otherwise, use CH. (Note: A long vowel says its name; a short vowel does not.)

For practice with words containing TCH, copy the following sentences. Write it in cursive if you can; if not, write it in print.

I sketched a patch of daisies growing by a ditch.

I sketched a patch of daisies growing by a ditch.

I sketched a patch of daisies growing by a ditch.

The Dutch girl clutched a swatch of cloth.

The Dutch girl clutched a swatch of cloth.

The Dutch girl clutched a swatch of cloth.

Abbreviations

☐ Read and complete.

An abbreviation is the shortened form of a word. Here are some example abbreviations:

Mister - Mr.	Street - St.	pound - lb.	hour - hr.
Road - Rd.	Junior - Jr.	foot, feet - ft.	Avenue - Ave.

Write the abbreviation for each word.

Street	St.	pound	lb.	Mister	Mr.
Road	Rd.	foot	ft.	hour	hr.
Junior	Jr.	Avenue	Ave.	feet	ft.

Writing an Opening Paragraph

☐ Read and complete.

When you start an essay, you want to grab your reader's attention. Some ways to do this are by

- stating an interesting fact
- asking a question
- telling a short, personal experience
- giving a short, appropriate quote
- giving an attention-grabbing statement
- relating a short, interesting story
- giving historical background
- using vivid description

Once you grab your reader's attention, give a little more information that leads to your **thesis statement**. A thesis statement describes the central point or idea of the essay. In an essay, everything you write will explain and support your thesis statement. A thesis statement helps you focus and avoid wandering from your main idea as you write. Your thesis statement is usually one or two sentences at or near the end of your opening paragraph.

Fill in the blanks. A thesis statement describes the central point or idea of the essay. A thesis statement helps you focus and avoid wandering from your main idea as you write.

Reading well-written paragraphs is one of the best ways to learn about writing them. Study the following opening paragraphs. Then underline the correct answers to the questions below each paragraph. Remember that the thesis statement shows you what the essay will be about.

#1

George Washington stated, "It is better to offer no excuse than a bad one." This is wise counsel. We make excuses because we think it is going to make our lives easier. However, excuses actually bring negative consequences—sometimes immediately, but always in the long run. Breaking the habit of excuse-making is hard to do but brings great blessings. Here are three steps that can help.

1. Which way does paragraph #1 grab the reader's attention?

asking a question | stating an interesting fact
telling a short experience or story | **giving a short quote**

2. What is the thesis statement in paragraph #1?

A. We make excuses because we think it is going to make our lives easier.

B. Breaking the habit of excuse-making is hard to do but brings great blessings. Here are three steps that can help.

#2

Jane arrives 20 minutes late and says, "Sorry I was late. Traffic was bad." This is the third time Jane has been late that week, and it won't be the last. She always has some excuse, but the truth is, Jane doesn't prepare to leave her home in time. We all make excuses, but we shouldn't. Let's take a look at how excuse-making hurts our lives and how we can overcome this bad habit.

1. Which way does paragraph #2 grab the reader's attention?

asking a question | stating an interesting fact
telling a short experience or story | giving a short quote

2. What is the thesis statement in paragraph #2?

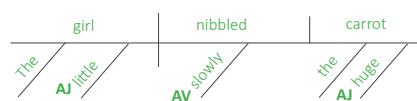
A. We all make excuses, but we shouldn't.

B. Let's take a look at how excuse-making hurts our lives and how we can overcome this bad habit.

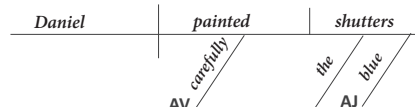
Sentence Diagramming

- ☐ Diagram the sentences below. Add the letters AJ under adjectives and the letters AV under adverbs. If you are new to sentence diagramming or need a review, watch step-by-step videos on www.jennyphillips.com/videos to learn steps 1–5.

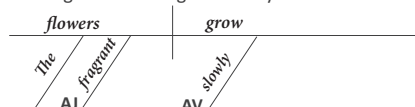
Example: The little girl slowly nibbled the huge carrot.



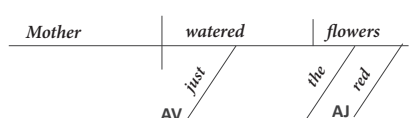
Daniel carefully painted the blue shutters.



The fragrant flowers grow slowly.



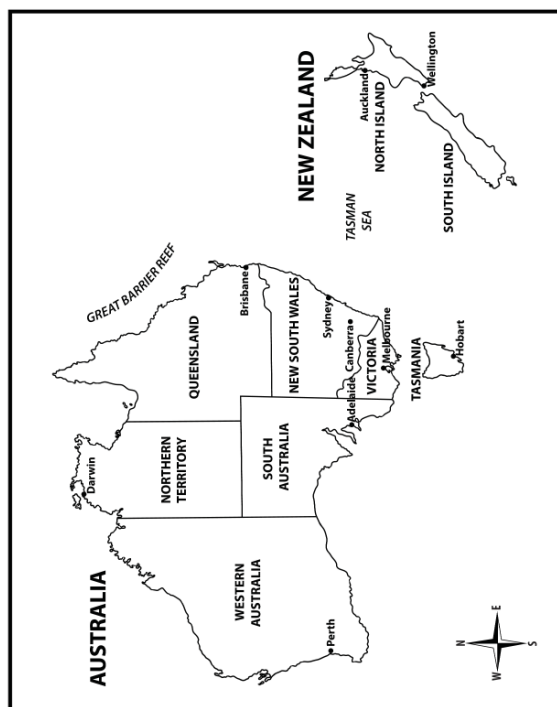
Mother just watered the red flowers.



Geography: Australia

- ☐ Follow the instructions.

You will be studying the geography of Australia and its surrounding countries in this course. Place tracing paper over the map below and trace and label all of the parts of the map.



phrases: infinitive phrases, prepositional phrases, gerund phrases, and more. We will learn about all of these types of phrases later in the course.

- ☐ **Exercise 1:** Underline the correct choice for each question.

- When considering phrases, dependent clauses, and independent clauses, which must have a subject AND a verb?
 - a phrase, an independent clause, and a dependent clause
 - an independent clause and a dependent clause
 - a phrase
- The following group of words is a phrase because it is missing what?

listen very carefully

 - a subject
 - a verb
- The following group of words is a phrase because it is missing what?

the red wagon

 - a subject
 - a verb

- ☐ **Exercise 2:** For each sentence, indicate if the underlined group of words is an independent clause or a dependent clause by circling the correct choice. (Hint: dependent clauses indicate more to come.)

- Although we watched carefully, we did not see a rabbit in the forest.
 dependent clause | independent clause
- Although we watched carefully, we did not see a rabbit in the forest.
 dependent clause | independent clause
- The sunlight danced on the field, and the clouds sailed in the sky.
 dependent clause | independent clause
- The sunlight danced on the field, and the clouds sailed in the sky.
 dependent clause | independent clause

Geography: Australia

- ☐ **Read and complete.** Australia is the only country in the world with a whole continent to itself. Australia is really a huge island. Take a look at the map on this page. The large island below Australia is Tasmania. Tasmania is one of Australia's six states. The two long islands in the lower right-hand corner of the map are the two main islands of New Zealand, which is a country made up of over 600 islands. Australia is located in the Southern Hemisphere, so the seasons are opposite to those in the Northern Hemisphere.

Using the compass rose in the upper right-hand corner of the map to help you, circle the correct answer for each question:

- Tasmania is NORTH | SOUTH | WEST of the main island of Australia.
- The main island of Australia is NORTH | SOUTH | WEST of Tasmania.
- New Zealand is NORTH EAST | SOUTH EAST | NORTH of Australia.
- Australia is NORTH WEST | SOUTH WEST | WEST of New Zealand.



Grammar Practice Through Art

- ☐ Set a timer for 30 seconds and study the painting on this page.
- ☐ Read and follow the instructions.
- Place your finger on the side of the girl's face that is in the light. The word **ON** is a preposition.
 - Place your finger under the book and notice the shadows. The word **UNDER** is a preposition.
 - With your finger, trace along the shadows on the girl's skirt. The word **ALONG** is a preposition.
 - With your finger, point to the different shades of white on the girl's shirt. The word **TO** is a preposition.

Prepositions link words in a sentence, usually by showing position in time or space (Examples: of, off, at, on, by, in, out, below, from, under, into, through, during, after, inside, with, into, onto, up).

- ☐ **Exercise:** Circle all of the words that could be prepositions.

above beyond gate love under to of at a between off you

There's/Theirs

- THERE'S:** a contraction of the words THERE IS. (There's a bug!)
- THEIRS:** "belonging to them" (The kitten is theirs.)

- ☐ Write a short sentence that uses each word correctly.

there's _____

Answers will vary.

theirs _____

The Good & the Beautiful

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Level 6



Writing Practice Through Art

- ☐ Set a timer for 30 seconds and study the painting on this page, which depicts a landscape in Australia.

- ☐ Read:

When you first look at this painting, what catches your eye? It's likely the tree in the middle of the picture. The artists likely wanted to emphasize this tree as the focal point of the painting. Not only is it in the middle of the picture, but it also has the most sunlight on it and surrounding it, drawing our eyes to it. How easy it would be to walk by this tree and not notice its beauty. When it is studied, its true beauty becomes apparent—magnificent, twisting branches, golden sunlight reflecting off the light-colored bark, and bunches of green and golden leaves.

Why did the artist include people in the painting? Perhaps they help give perspective of how large the tree is. Perhaps they make us think about the peace the people must feel in the lovely scene as they are pausing on their walk.

Writing can paint marvelous pictures in the mind, too. Writing that captures and shows beauty is not always easy to write, but painting isn't easy either. The painting on this page probably took about 60–80 hours to create! It can take a long time to form sentences that are delightful and well-written. Sometimes it can take quite a while to come up with just the right word or phrase. The poet Emily Dickinson said, "I know nothing in the world that has as much power as a word. Sometimes I write one, and I look at it, until it begins to shine."

- ☐ Complete:

Personification is a figure of speech in which non-human things are given human attributes.

The wind howled all night.

The sun greeted me with a smile.

The Good & the Beautiful

Florence Fuller (1867–1946)



Completed ☐

Using the painting on this page as inspiration, write two sentences that use personification. Remember that it may take a lot of time to form your sentences, and that's OK! (Help: If you are stuck, try using one of these verbs: whisper, breathe, sigh, tiptoe, waltz, play, run, fold, walk, sing, kiss.)

#1 _____
Answers will vary.

#2 _____
Answers will vary.

Ellipsis: Part 1

☐ Read and complete:

An ellipsis [ee - lip - sis] is a row of three dots that look like this: • • •

An ellipsis is a punctuation mark in writing in which words are left out of a sentence. There are several reasons for using the ellipsis mark.

In quoted passages, an ellipsis is used to shorten the material without changing its meaning. For example, the quote, "I walked in the orchard, which was covered with dew and filled with singing birds, before breakfast," could be changed to "I walked in the orchard . . . before breakfast."



Let's practice! Shorten the sentence below by using an ellipsis.

The yellow bird, which sat on a bough of the apple tree, sang beautifully.

The yellow bird . . . sang beautifully.

Another reason ellipses are used in a quoted passage is to focus on the part of the quote that is relevant [connected to your topic].

Consider this quote from Albert Einstein:

"Without the emphasis on reasoning from principles, information has no base meaning and therefore has no absolute value. I want to know how God created this world. I am not interested in this or that phenomenon, in the spectrum of this or that element. I want to know His thoughts; the rest are details."

As shown in this revised quote, the ellipsis is used to focus the reader's attention on Albert Einstein's reasons to believe in God:

"Without the emphasis on reasoning from principles, information has no base meaning . . . no absolute value. I want to know how God created this world . . . I want to know His thoughts . . ."

Let's practice! Shorten the quoted passage below by using an ellipsis, so that the passage focuses on just the outside of the home.

"Twenty-seven beautiful acres of nature surround this beautiful home in Scotland. The inside of the home is newly remodeled and features a rustic look. But you may not spend much time inside. The yard is huge and is beautifully designed."

"Twenty-seven beautiful acres of nature surround this beautiful

home in Scotland. . . . The yard is huge and is beautifully designed."



Note: If a full sentence is right before the information you are omitting, first put the period and then put the three dots of the ellipsis. It will look like you have four periods.

LESSON 22

Spelling

☐ Have your parent or teacher quiz you briefly on words from the sheets titled "Spelling Words to Practice" in the beginning of this course book.

☐ Have your parent or teacher dictate the following sentences:

1. The emperor's overly grand entrance was ridiculous.
2. I carefully packed Jason's fragile souvenir.

Note: There is no Read to Parent or Teacher section in this lesson since extra time is needed for the assignment.

Writing a Magazine Travel Article: Part 1

☐ Read:

The Isle of Skye features some of the most beautiful scenery in Scotland. Choose two of the following places listed in this lesson (the Fairy Pools, Neist Point Lighthouse, Mealt Falls, and Old Man of Storr, all of which are on the Isle of Skye) to write a magazine article that will make people want to travel to those places. Write your two choices here:

Answers will vary.

☐ With the permission and supervision of your parent or teacher, use the Internet to research your two places online. Take at least one page of notes about each place. Make sure your notes don't use the exact wording of the information you read. In the next lesson, you will use your notes to begin writing your article.

The Fairy Pools



Neist Point Lighthouse



help of funds contributed by the government, she was able to publish her book about the Kenny treatment. The book received praise from many sources, including even a number of leading doctors. But best of all, there was an opportunity to spread her treatment beyond the shores of Australia.

This was the result of a visit from a woman physician who had read her book and whose little niece in England was suffering from infantile paralysis. Following her visit, the physician telephoned to her sister and advised her to bring the sick child to Australia for the Kenny treatment.

In due time, the family arrived at the Kenny Clinic in Brisbane. The little girl was a pathetic sight. Her limbs were helpless, and her head hung limply like a flower on a withered stalk.

Elizabeth Kenny ordered the child to be examined by a specialist and then admitted her to her clinic. After a few months, there was marked improvement, and Elizabeth Kenny was ready to send her home. But the parents were anxious to have the treatments continued. They urged Elizabeth Kenny to return with them to England. "This will not only insure the best care for our child, but it will give you a chance to introduce your method in England."

Elizabeth was happy to accept the offer. Her work in Australia, she felt, could now be safely left in the hands of her trained nurses. She herself was needed for wider horizons, in other lands. The time was ripe for spreading the Kenny treatment throughout the world.

Edit the Passage

- ☐ Edit the passage in green. (There are five mistakes.)

Reminder: Capitalize words that indicate family relationship only when they are not used with a possessive adjective (e.g., my, her, his, our, your, their) or an article (the, a, an).

Before the sun rose my mother and I left for our camping trip in the Rocky mountains. In two days father and uncle Joe will join us. Already, mother and I are having a marvelous time!

The Good & the Beautiful

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Level 6

Quotation Punctuation

- ☐ Read and complete:

Separate quoted material with a comma.

Examples:

Correct: "You are kind," Ed said.

Incorrect: "You are kind" Ed said.

- ☐ Exercise: Insert commas where needed.

Note: The information in the sentences are true facts about Australia.

- "Most of Australia is a flat or slightly rolling plateau" said the tour guide.
- "There is only one real range of mountains in Australia" Mom explained. "It is called the Great Dividing Range."
- "The Great Dividing Range robs the country of most of the rain" said Uncle Ron. "When the clouds hit the wall of mountains, they drop their moisture. That's why the eastern and southern coasts have plenty of rain, but the majority of the country does not."
- "Most of the center of the Australian continent is a desert" my teacher said.
- "Three-fourths of Australia is too dry for growing crops" I told the class.
- "Australia has twice as many cattle as people, and 14 times as many sheep" explained the professor.
- "Some areas of Australia have a tropical climate" explained Kim. "Other areas are savannas, which are lands covered with tall grasses. Some streams are filled with crocodiles" Kim continued.



Latin and Greek Roots: Part 1

- ☐ Read:

Words have meaning according to their origins. English is made up of words from many sources; however, the major sources are Latin, Greek, and Anglo-Saxon. Here are some common Latin roots and their meanings:

visum – see
nomen – name
annus – year
mobile – to move

verbum – word
unus – one
magnus – large or great



Here are some common Greek roots and their meanings:

photos – light
graph – to write or draw
autos – self
ology – knowledge or study

phono – sound
tele – far or distant
bios – life

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

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

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

Example:

photograph	- photos and graph	light drawing
telephone	- tele and phono	from far sound
autograph	- autos and graph	write self
biology	- bios and ology	the study of life
telegraph	- tele and graph	write from far

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

television	- tele and visum	see from far
automobile	- autos and mobile	to move itself

The Great Barrier Reef

The Great Barrier Reef in Australia is a 2,300 km-long ecosystem that contains thousands of reefs and hundreds of islands made of hard and soft coral.

- ☐ Research information about the Great Barrier Reef; fill out the chart:

Location: off of Australia's north-eastern coast
Length: 2,300 km
Interesting Facts:

Information will vary

- ☐ Study the photographs of the Great Barrier Reef in this lesson.

Compound Subjects, Verbs, and Direct Objects

We have learned that a sentence needs a subject and a verb, but that does not mean that a sentence can only have ONE subject and verb.

When there is more than one subject in a sentence, it is a **compound subject**:

Paul and Ryan picked strawberries.

When there is more than one verb in a sentence, it is a **compound verb**:

Lily cleans and sings.

Also, a sentence can have more than one direct object. A direct object is the noun or pronoun that receives the action of a verb in a sentence. When there is more than one direct object in a sentence, it is a **compound direct object**:

Mom wrote a poem and a song.

- ☐ Read each sentence about the painting. Then circle whether the sentence contains: a compound subject, a compound verb, or a compound direct object.

1. The girl walks around and feeds the chickens.

COMPOUND SUBJECT | COMPOUND VERB | COMPOUND DIRECT OBJECT

2. Her brother smiles and watches.

COMPOUND SUBJECT | COMPOUND VERB | COMPOUND DIRECT OBJECT

3. The chickens eat seeds and grain.

COMPOUND SUBJECT | COMPOUND VERB | COMPOUND DIRECT OBJECT

4. The boy and girl live on the farm.

COMPOUND SUBJECT | COMPOUND VERB | COMPOUND DIRECT OBJECT

5. The morning air smells fresh and feels cool.

COMPOUND SUBJECT | COMPOUND VERB | COMPOUND DIRECT OBJECT

6. The father and mother are also working on the farm.

COMPOUND SUBJECT | COMPOUND VERB | COMPOUND DIRECT OBJECT

7. The breeze blows the girl's hair and skirt.

COMPOUND SUBJECT | COMPOUND VERB | COMPOUND DIRECT OBJECT

8. The sister and brother are kind.

COMPOUND SUBJECT | COMPOUND VERB | COMPOUND DIRECT OBJECT

9. The mother made the boy's shirt and pants.

COMPOUND SUBJECT | COMPOUND VERB | COMPOUND DIRECT OBJECT

10. The grass and the trees rustle in the wind.

COMPOUND SUBJECT | COMPOUND VERB | COMPOUND DIRECT OBJECT

11. After working, the girl will eat breakfast and go to school.

COMPOUND SUBJECT | COMPOUND VERB | COMPOUND DIRECT OBJECT



Julien Dupré (1851-1910)

The Good & the Beautiful

150 © Jenny Phillips

Level 6

Compound Verb Phrases

When there is more than one verb in a sentence, it is a **compound verb**:

My family hiked and swam.

When there is more than one verb phrase in a sentence, it is a **compound verb phrase**:

My family hiked on the trails and swam in the lake.

When a clause has a compound verb phrase, do not put a comma between the verb phrases.

Tip: Verb phrases are often connected with the conjunction **AND**. Remember that you use a comma with **AND** when **AND** is connecting two independent clauses, but you don't use a comma when **AND** is connecting two verb phrases (verb phrases can't stand on their own as sentences because they are missing a subject).

- ☐ For each sentence below, insert commas where needed.

1. The kind family grew a huge pumpkin patch and gave us pumpkins.



2. Tomorrow, I will fix the broken gate and I will paint it light blue.

3. This morning I saw three butterflies and heard many birds singing.

4. The bees are collecting nectar and the birds are building nests.

5. After dinner I will straighten up the house and cuddle up with a book.

6. Today, I planted my spring garden and cleaned out the attic.

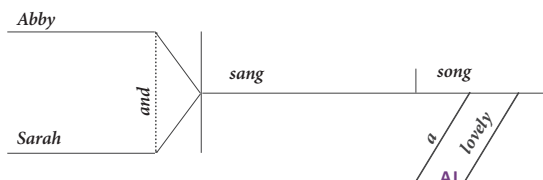
7. Mom is going to take me to the library today and we are also going to eat lunch at the park.

8. I'm going to make pumpkin soup and bake my special wheat bread.

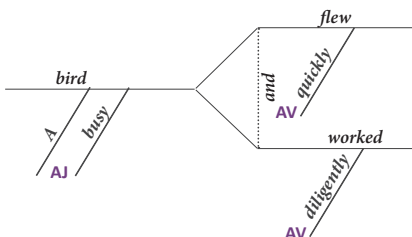
Diagramming Compound Subjects and Verbs

- ☐ Diagram the sentences below. Add the letters **AJ** under adjectives and the letters **AV** under adverbs. If you are new to sentence diagramming or need a review, watch step-by-step videos on www.jennyphillips.com/videos to learn step 8.

Abby and Sarah sang a lovely song.



A busy bird flew quickly and worked diligently.



LESSON 105

Spelling

- ☐ Have your parent or teacher quiz you briefly on words from the sheets titled "Spelling Words to Practice" in the beginning of this course book.
- ☐ Have your parent or teacher dictate the following sentences. (These sentences are intentionally repeated from a previous lesson.)
- I bought flowers for the table, a square tablecloth, and flour to make pies. [RULE: Place commas between a series of three or more words or phrases in a row.]
 - I am not quite sure if Tim quit, but I think he did. [RULE: Use a comma before a coordinating conjunction (for, and, nor, but, or, yet, so) that joins two independent clauses (clauses that can stand on their own as sentences).]

Suffix: IBLE

- ☐ Read and complete:

A suffix is a group of letters added to the end of a word that changes the word's meaning.

Drop the E Rule: If a base word ends in final silent E, drop the E before adding a vowel suffix. (Example: defense - defensible)

Exercise: Rewrite each word, adding the suffix IBLE. Remember to drop the E when needed.

- | | |
|------------|-------------------|
| 1. force | <u>forcible</u> |
| 2. reverse | <u>reversible</u> |
| 3. sense | <u>sensible</u> |
| 4. digest | <u>digestible</u> |
| 5. reduce | <u>reducible</u> |

Editing

- ☐ Cover the answers in the green boxes with a sheet of paper or an index card. Edit a sentence. Try as hard as you can to find all of the mistakes. Then check the answers and fix anything you got wrong. Write the number of mistakes that you correctly found.

1. Unfortunately the teacher's have not prepared there lessons.

There are 3 mistakes. I correctly found _____ mistakes.

Unfortunately the teacher's have not prepared ^{their} there lessons.

Set off introductory words with a comma. No apostrophe is needed because it is a plural noun, not a possessive noun.

2. Whenever your ready we'll hike a little further up mount Fuji.

There are 4 mistakes. I correctly found _____ mistakes.

Whenever ^{you're} your ready we'll hike a little ^{farther} further up mount Fuji.

When a dependent clause is at the beginning of a sentence, set it off with a comma. Capitalize each word in a proper noun. For example, it is "Black Snake River," not "Black Snake river."

QUEEN HILDEGARDE: Chapter 12 Part 1

- ☐ Read Chapter 12 Part 1 of *Queen Hildegard* in the Level 6 Reader.

- What did Hilda feel was the best "balm for a sore heart?"
A. Caramels B. Work C. Shopping D. Sleeping
- Nurse Lucy found no pleasure in butter making, but she tried to have a good attitude anyway. TRUE | FALSE

Thailand



- ☐ Complete:

- Read the sentences below, which contain true information about Thailand.
 - Insert commas to set off prepositional phrases at the beginning of sentences (four words or longer) and dependent clauses at the beginning of sentences.
 - Do the sentences below start with a prepositional phrase or dependent clause? Underline the correct choice.
- Up through the year 1939 Thailand was called Siam and was ruled by a monarchy (king and queen).
prepositional phrase | dependent clause
 - Even though Thailand still has a king and queen, they are kept within bounds by a constitution; this is called a constitutional monarchy.
prepositional phrase | dependent clause
 - If you visit Thailand you'll see many Buddhist statues and temples with gold roofs; over 90% of people who live in Thailand are Buddhist.
prepositional phrase | dependent clause
 - From November through March Thailand has a cool season.
prepositional phrase | dependent clause
 - Between the months of May and September rain falls almost every day.
prepositional phrase | dependent clause
 - Because Thailand has moist and humid tropical weather it is home to diverse wildlife, including tigers, elephants, leopards, crocodiles, and cobras.
prepositional phrase | dependent clause

- ☐ Read the information on the next two pages.

- ☐ Place tracing paper over the map below and trace the outline of the map. Label all the countries. Label the South China Sea and the Gulf of Thailand. Label the capital city of Thailand (Bangkok). Color Thailand.



Response Paper: Part 2

☐ Read and complete:

For this lesson, you are going to write about the first topic in your essay. Your first topic may be one or more paragraphs long.

Use a topic sentence at the beginning or near the beginning of your paragraph. The topic sentence defines the main idea of the paragraph. Make sure your paragraph sticks to the idea of your topic sentence. Also, use a transitional word or words such as "next," "second," "also," "additionally," "another," and "for example."

LESSON 117

Avoiding Double Negatives

☐ Read and complete:

Rewrite the sentence twice, showing two ways to avoid the double negative. Refer to page 253 if needed.

You'll not never find a better book.

You'll never find a better book.

You'll not find a better book.

I scarcely had no time to finish.

I scarcely had time to finish.

I had no time to finish.

Irregular Plural Nouns

Make each word plural. (Hint: Add ES to words ending with O.)

half	<u>halves</u>	knife	<u>knives</u>
elf	<u>elves</u>	loaf	<u>loaves</u>
potato	<u>potatoes</u>	tomato	<u>tomatoes</u>
volcano	<u>volcanoes</u>	deer	<u>deer</u>

Homophones

- **WHOSE:** the possessive case of WHO (Whose house is this?)
- **WHO'S:** contraction of the words WHO and IS (Who's coming?)

☐ Circle the correct word for each sentence.

1. I wonder **whose** | **who's** working at the library today.
2. Do you know **whose** | **who's** jacket this is?
3. So, **whose** | **who's** going to teach me how to swim?
4. I'm trying to find out **whose** | **who's** bucket this is.
5. **Whose** | **Who's** coming to the meeting?
6. I am not sure **whose** | **who's** notebook is on the counter.
7. Well, **whose** | **who's** strong enough to help me move the couch?

Response Paper: Part 3

☐ Read and complete:

For this lesson, you are going to write about the second topic in your essay. Your second topic may be one or more paragraphs long. Use a topic sentence at the beginning or near the beginning of your paragraph. The topic sentence defines the main idea of the paragraph. Make sure your paragraph sticks to the idea of your topic sentence. Also, use a transitional word or words such as "next," "second," "also," "additionally," "another," and "for example."

LESSON 118

Response Paper: Part 4

☐ Read and complete:

Write a concluding paragraph that summarizes your response paper. The paragraph can be very short.

TIPS FOR WRITING A SUCCESSFUL CONCLUSION

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

Review

- ☐ Set a timer for 60 seconds and study the details of the painting on this page.

- ☐ Write a sentence about the painting that meets each of the following criteria:

starts with a prepositional phrase that is four or more words long (and is set off with a comma)

Answers will vary.



Sidney Richard Percy (1821-1886)

starts with a dependent clause (and is set off with a comma)

Answers will vary.

is a compound sentence (two independent clauses joined with a comma and a coordinating conjunction)

Answers will vary.