

Primary Arts of Language: Writing

by
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Teacher's Manual

First Edition, January 2011
Institute for Excellence in Writing, L.L.C.

Also by Jill Pike:

Primary Arts of Language: Reading Program

Student Writing Intensive Handouts (Levels A, B, and C)

SWI Continuation Course Handouts (Levels A, B, and C)

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Primary Arts of Language: Writing Teacher's Manual

First Edition, January 2011

Second Printing, January 2012

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ISBN 978-0-9832979-3-2

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Printed in the United States of America

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Acknowledgements

Almost ten years ago I watched Andrew Pudewa present *Teaching Writing: Structure and Style*. His humor and gentle teaching took my then ten-year-old son from tears to joy as he remarked, "That was fun, mom. Can I do another one?" Thanks to that teacher's seminar and the *Student Writing Intensive* programs, I have been gently mentored not only in the art of teaching writing, but also in the art of language. For this, I am deeply grateful.

I am also greatly indebted to Anna Ingham, author of the *Blended Sound-Sight Program of Learning*, and her daughter, Shirley George. Their philosophy and methods of teaching reading and writing to primary students inspired these lessons.

Much appreciation goes to Maria Gerber for her tireless editing skills, to Genevieve Pudewa for her splendid ideas to make these lessons better, and to Ruth Pike for her delightful illustrations.

Most importantly, I must thank my patient husband, Greg, and my precious children. These lessons would never have been written without their encouragement and support.

Sol Deo gloria.

In his talk, “The Four Language Arts,” Andrew Pudewa describes the four arts of language: reading and listening, writing and speaking. Teaching the arts of language is necessarily messy because there is no set method to learning language. Children learn through immersion, so we need to make their environment language-rich. How? Read copious amounts of literature to your student, inspire your student to write and speak by modeling writing and speaking, and patiently teach him to print well so that he can write effortlessly.

The goal of these lessons is to lay the foundation for your student to respond to what he reads and hears in writing. They are intended to be used concurrently with the *Primary Arts of Language: Reading*; however, they can also be used independently.

Part I presents printing lessons and an introduction to responding to stories using the Story Sequence Chart. **Part II** continues with copy work, introduction of style, and continued story sequencing, and **Part III** begins formal composition.

Contents:

- *Primary Arts of Language: Writing* Teacher’s Manual
- *Primary Arts of Language: Writing* Instructional DVD-ROM containing:
 - Video Instruction
 - Student Material PDF Files (to print)
 - Part I Student Book (Printing and Story Summaries)
 - Part II Student Book (Copy Work and Style)
 - Part III Student Book (Composition with Style)
 - Audio MP3 Instructional Seminars from past Writing Teacher’s Symposiums
 - “The Four Language Arts” by Andrew Pudewa
 - “Reading Comprehension from Seuss to Socrates” by Adam Andrews
 - “Dictation, Narration, and Public Speaking” by Andrew Pudewa
 - “Preparing the K–2 Writing Environment” by Richelle Palmer
 - “Units 1 and 2 in the Primary Classroom” by Shirley George
 - “Unit 3 in the Primary Classroom” by Shirley George

If you purchased the complete PAL Writing package, you also received:

- *All About Spelling* Level One
 - Teacher’s Manual
 - Student Materials
 - Basic Interactive Packet (letter tiles, magnets, phonogram CD-ROM, and tabs)

You will also need to have:

- A composition notebook to use as a daily journal (hard or spiral bound)
- Wide-ruled notebook paper (spiral bound or loose-leaf)
- *3x5 card box for *All About Spelling* student materials
- *Magnetic whiteboard, optional for using with the *All About Spelling* letter tiles

**These items are not needed until Part II. Details about exactly what to purchase can be found in the All About Spelling instructions in Part II.*

The *Primary Arts of Language* is presented in two programs: Writing and Reading. This is the writing program, which is further divided into three parts.

Part I: Printing and Story Summaries

Part I introduces printing and story summaries and will require about thirty minutes per day to teach. To prepare for written stories later in the year, the Story Sequence Chart will be used to retell short stories.

If your student already knows how to write all his letters, you may skip teaching this section, but it is worth your reading through it to ensure that your student is developing a mature pen grasp and is forming his letters using a correct stroke order. Good habits in printing will make learning cursive later much easier. The letters are presented very quickly; however, there will be ample time to practice handwriting during the copy work section.

Part II: Copy Work and Style with All About Spelling

In Part II, printing will become automatic through the use of copy work, stylistic techniques for writing will be explored, and formal spelling lessons will begin. Your student will also continue to summarize stories by retelling them as a narration.

- Copy work will begin with complete sentences and continue with worksheets that invite your student to insert letters and words before copying. The daily practice will help make printing automatic in preparation for composition. This will require about fifteen minutes per day.
- Style enrichment lessons will not only give your student the opportunity to play with stylistic techniques, they will also gently introduce the basic parts of speech.
- *All About Spelling* Level One is a formal spelling program presented in 24 “steps.” The teacher presents the exercises in a step, repeating them daily. Once the student demonstrates mastery of the step, he may progress to the next step. Even if your student is reading, it is worth reviewing each of the steps presented in *All About Spelling* to ensure a firm foundation for spelling.
- Daily story summarizations using the Story Sequence Chart will continue, but this time your student will retell the story instead of just answering the story sequence questions.

Part III: Composition with Style

Once handwriting has become automatic, spelling is well underway, and the Story Sequence Chart is internalized, students may begin composition lessons.

If handwriting is a problem, review the Appendix on dysgraphia, and free your student from handwriting during the composition part. Instead, be his scribe, and let him use what you wrote for continued copy work practice.

The composition lessons will focus on the Institute for Excellence in Writing’s *Teaching Writing: Structure and Style* Units 1–3 and 7.

- Unit 1: Key Word Outlines
- Unit 2: Summarizing from Notes
- Unit 3: Story Writing
- Unit 7: Creative Writing

The goal of composition with primary students is to help them internalize the structural models. Some students will require help all the time, and that is fine. It is important to model the process over and over and help your student as much as he needs. These lessons will lay a firm foundation for future independence.

Introduction to Part I: Printing and Story Summaries

Foundational to all composition is the ability to print effortlessly. A student needs to be able to hear a word, decipher its sounds, turn those sounds into symbols, and do it all automatically. If your student already knows his letters, use these lessons to reinforce his ability and to ensure the correct formation of each letter using a mature pen grip.

All the student materials needed for this course are provided as a PDF document on the *Primary Arts of Language: Writing DVD-ROM*. For these printing lessons, you will need the “Part I Student Book.” The DVD-ROM also contains video instruction which explains how to teach this program.

Pacing

Although it is possible to complete one lesson per day, it might not be in the best interests of your student to do so. Excellence in Writing’s philosophy of teaching is mastery learning, which means to practice something until the student has mastered it before moving on.

Adjust these lessons to give your student the time needed to master each new concept. If he needs more practice forming a letter, repeat the lesson a time or two, especially at the beginning. If he is catching on faster than expected, double up lessons, or skip some of the redundant ones.

These lessons do not indicate a perfect pace; they simply provide a road map. Travel as fast or as slowly as your student’s ability requires.

Class Journal



Much of teaching is modeling. To show your student how writing works, begin a family journal and add to it every day. This journal can be kept in a bound composition book, spiral notebook, diary, or large poster-sized pad.

In this journal you will write the day and date along with 2–5 sentences composed by your family. Initially you as the teacher will do all the writing, but as your student acquires the ability to print sentences, he may be invited to write in the daily journal with help.

The goal of the journal is to show your student how words are written down. It also will help cement the days of the week and the use of dates. Explain what you are doing as you write: “Today is Monday. I start Monday with a capital letter just like I start a name with a capital letter.” Do not overdo the dialog; choose only two or three things to point out. As time goes on, ask your student what to do (What is today? What do I put after the date? etc.). Use this journal to model for your student what he will do by himself later.

At first, the teacher might need to decide what to write, but your student should be encouraged to contribute. The daily journal can record the events of the day before, field trips, lost teeth, birthdays, thoughts, fears, successes, and things that were learned. Feel free to add photos and illustrations.

As the journal grows, use it for review. Go back a few pages and read what was written. Invite your student to “read” with you.

Monday
September 7, 2010

Yesterday, we went to Cook’s Orchard and picked two bushels of apples. They had a dog that thought the apples were balls to chase! We are going to make applesauce with our apples.

Printing Lessons

The printing lessons blend the learning of the letters and their sounds with how to write them. Instead of presenting the letters alphabetically, they are presented by starting stroke so that your student can learn a few strokes that will work for many letters instead of having to learn a new stroke for each letter. Be

sure to watch the *Primary Arts of Language: Writing* DVD-ROM to learn how to present and correctly print each letter.

Primary age students have a wide range of ability when it comes to printing. Some students find holding and manipulating a pen or a pencil easy while others are still developing the fine hand coordination necessary for this task. The teacher can adapt these printing lessons to meet this disparity.

Letter introduction is best presented in two sessions a day: one for teaching and seatwork, and another later in the day at the whiteboard for review. Each session should be kept short and enjoyable—only ten or fifteen minutes. If the presentation is moving too quickly for the student, then spend more days per lesson. Do not increase the daily time spent on printing.

Letter Stories

In the printing section, each letter is presented along with a letter story to help your student remember the sound and shape of each letter. The focus will be on the sound a letter makes instead of its name. For example, the letter *c* is introduced as the happy letter; it is happy because it is a cookie that someone took a bite out of (*[c]*, *|c|*, cookie). On the other hand, the letter *o* is the sad letter. “Ah,” says the *o*, “nobody took a bite out of me.” Thus, these stories reinforce both the sounds and the shape of each letter.

Be expressive as you introduce each letter, and embellish the stories as much as you wish; the letter stories will help your student remember. If a student is asked to write a *[g]* and can’t remember the shape, simply remind him, “That is the draggy-leg letter.” Over time, he will remember without the stories to aid him. Each printing lesson includes a set of letter story illustrations. They are also in the Appendix of this book for your reference.

The letter stories only apply to the lowercase letters; there are no stories for the capital letters. Once the lowercase letters have all been mastered, the capital letters will be introduced as the way the lowercase letters look when they are dressed up at the beginning of a sentence or a proper noun. Some look the same; others change their outfit a bit.

Practice on a Chalk or Whiteboard First

When introducing a new letter for printing, have your student practice it using his whole arm in the air and then on a chalk or whiteboard. Continuing to practice on a whiteboard before working on paper will greatly aid a student’s ability to write. Using vertical boards or drawing easels actually aids in the development of fine motor control and upper extremity stability, both of which are critical to good penmanship.

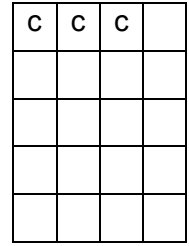
An alternative to a large whiteboard on the wall is a small, lap sized whiteboard which can be purchased in the office/school section of almost any department store, or small boards can be cut from large shower boards. (At one hardware store they are called “white hardboard wall panels.”) The board may be attached to the wall or placed on an easel. By drilling holes in a piece of white hardboard and using a string, the board can be hung on a nail, screw, or picture hanger on the wall. You can even put two screws in the top of a bookshelf and hang the board in front of the unit. It can then be taken down and tucked behind the couch when not in use. If you are using the thin white hardboard, be sure the holes for the string are directly below the hanger on the wall or shelf to keep the board from warping.

Other surfaces and materials can be used to practice letter formation. Students may use their finger to draw letters on velvety fabric, in shaving cream, with finger paint, or through sand. Letters may also be formed out of play dough. These surfaces are especially helpful for kinesthetic learners. Recipes for play dough and finger paint can be found in the Appendix.

Many therapists recommend having a student work on a slanted or vertical surface because it improves his concentration, increases his muscle strength and coordination, and aids in managing direction (e.g., up is truly up). Thus, using a whiteboard on the wall has many advantages.

Letter Blocks

When initially working on paper, letter blocks will be used instead of lines and spaces. A student will practice printing his letters in each square. This permits him to focus on the letter itself without having to worry about lines. Left to right progression can be emphasized when using the letter blocks—left to right, top to bottom.



Once a student can correctly print all his lowercase letters, then lines and spaces will be gently introduced while capital letters are taught using letter blocks.

Letter blocks are provided in the Part I Student Book; however, you can just as easily divide regular paper into blocks for extra printing practice.

Mastery Learning

The printing lessons make it easy to individualize this program for your child. The letters are taught in groups according to stroke order so that students can build their ability to print well without becoming overwhelmed. Some students pick up printing rapidly, while others require significant practice to succeed. You may want to wait until a student masters a few letters before moving on; however, there will be plenty of practice forming the letters in the copy work section. The goal is to move to writing words and sentences as quickly as possible, and to practice printing in the context of sentences.

Watch your student carefully to ensure that letters are formed correctly each and every time. Bad habits are easy to develop and hard to break, so avoid them now. Model how to form the letters as often as needed, and then monitor your student closely before moving him to independence. Place the reminder posters in your classroom, and refer to them often so that your student learns to use them also.

Lines and Spaces

Do not introduce lines and spaces until your student has mastered the lowercase letters using letter blocks. When lines and spaces are introduced, students can use regular wide-ruled paper. This will develop independent printing all the sooner. Students will use three spaces: One space is for the “main floor,” the space above for the “attic,” and the space below for the “basement.” By skipping two lines between the “main floors,” there will be room for the letters.

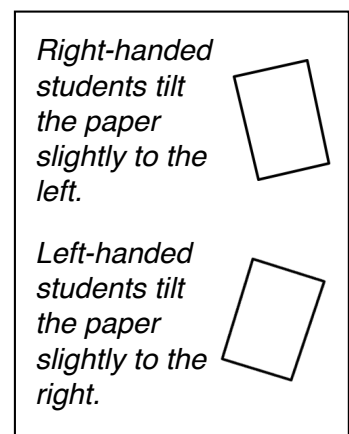
Again, it is helpful for students to practice their letters on lines and spaces drawn on a whiteboard or easel before moving onto paper. A board cut from white hardboard with lines drawn in permanent marker can make a great practice board. Hang it on the wall or place it on an easel for easy access.

Left or Right?

The first difficulty students might have is telling their left hand from their right hand. A teacher can overcome this difficulty by replacing the terms *left* and *right* with concrete objects in the room. Instead of telling a student to move his pen “to the left,” the teacher might say “toward the windows.”

Begin by asking your child to raise his left hand. If he is not sure, ask him to raise the hand in relation to something in the room. “Raise your hand that is near the windows.” Then tell him, “That is your left hand. Put your hand down to your side. That is your left side.” Repeat with the right hand using an object in the room related to that side. Continue to maintain and refer to this orientation throughout the lessons to avoid confusion.

Determine which hand your student uses to write. If your child uses either hand, observe his ability, and suggest that he choose one or the other to use consistently. Once you know which hand a student uses, he can learn how to place his paper. Right-handed students should tilt their paper slightly to the left so they can see what they are printing. Left-handed students should have their paper tilted slightly to the right, so they, too, can see what they are printing.



Additionally, if your left-handed student is writing in a spiral notebook, he will do better if he writes on the “back” side of the paper (with the spiral to his right) rather than the “front” side. If using a 3-ring binder, he should take the paper out and place it on the left side of the rings for writing, and then return it to the binder. This way a left-handed student will not be burdened with trying to work over the bindings of standard right-handed notebooks.

Pen or Pencil?

Traditionally, primary grade students have been required to write in pencil exclusively. You may defy tradition. Pencils are convenient because they permit erasure, but that is not necessarily a benefit. Much time is wasted erasing and rewriting. Why not just cross it out and try again? Most writing is in the rough draft form where cross outs and rearranging arrows are embraced.

Also, pencils can be frustrating. They do not create a dark contrast to paper unless a student presses hard—something he should avoid. Pencils also require constant sharpening to write correctly, which wastes time. Pens, gel pens, and fine-tipped markers create strong contrast with little pressure. They are also fun to use and offer variety in color and texture.

Thus, reserve pencils for final drafts where erasing is not only permissible but necessary since primary students often make mistakes. For practice, use pens or markers. For more information regarding pens versus pencils, see Andrew Pudewa’s article, “Convert to Pens” at <http://excellenceinwriting.com/article-list>.

Pen Grip

Ensure that your student is holding his writing instrument properly. Instruct him to pick up the pen between the pads of his thumb and index finger and then tip the pen back to rest on the hand. The pen rests on the middle finger while the rest of the fingers should be gently curled under the hand. An acceptable alternative to this is to hold the pen between the pads of the thumb and index/middle finger. In either case, the thumb and index finger should form a circular shape if the pen is held correctly. Monitor this position carefully to avoid the development of bad habits such as the thumb wrapped around the index finger or the pen held between fingers. Often students will complain that they do not like the correct position, but it is crucial for the development of a mature and efficient grasp.



If you find that you must constantly remind your student how to hold his pen, you might want to purchase a “pencil grip.” There are two basic varieties. The Stetro pencil grip is small and firm. It slips over any standard pen or pencil and has symbols and grooves for the fingers to ensure a correct grasp. For right-handed students, the arrow should point to the tip of the pen; for left-handed students the arrow should point away from the tip. The thumb goes on the star, and the rest of the fingers will naturally fall into place. The Pencil Grip is larger and squishy. The smaller end goes toward the tip of the pen, and the thumb is placed on the L or R depending on handedness. These aids (and more) can be found at headsnpow.com (click on “handwriting”).

Remember—practice makes permanent. If a student develops bad habits early, they will likely stay with him for life. Also, consider that some children are usually not ready to begin formal handwriting until they are five or six years old. If your child is younger than six, consider using fat pens or pencils, short, stubby crayons, or fat markers for writing, and hold off on teaching lines and spaces until they are older. Encourage very young children to hold their crayons and fat chalk in their fingertips instead of their fists.

Posture

Correct posture will help your student develop a mature grip as well. Your student should be sitting comfortably in a chair with his feet on the floor. He should not slouch. If his feet do not reach the floor, use a book or stool for him to rest his feet on. Ankles, hips, and knees should be at 90 degrees. The top of the table should be an inch or two above his elbow.

Print or Cursive?

There is a debate going on about whether students should begin their handwriting with printing or cursive. Although a few children with dysgraphia might do better with cursive because it allows their writing to flow instead of start and stop, I believe that teaching printing first is better for a child's ability to develop a firm understanding of the individual letters and how they work. These lessons teach students to form their letters in one stroke instead of using the old "ball and stick" method; thus, they will easily transition to cursive when ready.

These lessons give you the freedom to adapt the printing style to whatever method you prefer; there is no perfect way to teach printing. Adjust these lessons to meet the needs of your student. If you like using loops and curls, include them. The important thing is to ensure a proper pen grip, to start each letter at the top using a single stroke (usually), and to develop neat, efficient handwriting.

Dysgraphia

If your student complains about working on handwriting, the problem might not be laziness; it is likely some form of dysgraphia, which is a very broad term describing difficulty with getting words down on paper. If your student complains about handwriting being too difficult, or if you see a delay in his ability to print, read the section on dysgraphia in the Appendix to learn about what you can do to help.

Story Summaries

A great break from handwriting is story time. In Lesson 1, the story of "Goldilocks and the Three Bears" is provided to read and summarize using the Story Sequence Chart. Every day thereafter, another short story or chapter from a book should be read and summarized with your student using the chart. The first few lessons include several Aesop fables and other tales for summarizing to get you started.

Keep it short and snappy! If your student finds it tedious to go through the entire chart, just ask a few questions to start until those become easy, and then add on a few more in the next story.

As your student uses the Story Sequence Chart each day, he can move from just answering the story sequence questions to retelling the story. This is not an easy thing to master. However, if you consistently work through the summary every day, your student will eventually internalize the process.

Refer to the Story Sequence Chart in the Appendix as you read through this section. The lesson plans will provide you with the answers to the story sequence questions for the first few stories provided, so you will have the help you need to practice this before having to do it on your own.

Exposition: Characters and Setting

The Story Sequence Chart helps you summarize the main plot of a story. It begins with the exposition: the main characters and setting of the story. The *who*, *what*, *where*, and *when* questions can be asked in any order. They simply help your student set the stage for the story.

Not every character needs to be introduced in this first part. In some stories, a character will not appear until the problem section, and some not even until the climax and resolution, so only name the main characters that show up at the beginning of the story. The exposition is also a good time to decide if the story is a real or pretend story.

The Plot: A Problem or Surprise

The next section of the chart determines the plot. Every story must have a problem that needs to be solved. In some children's books, it is a surprise that crowns the plot.

Story Sequence Chart Retell a Story Everyday

(Characters and Setting)

Who? Who is in the story?
[main character(s)]

What? What does he look like?
What does he say/do?

When? When does it happen?
When does he live?

Where? Where does he live?
Where does he go?


Problem or Surprise

What do they need or want?
What do they think?
What do they say?
What do they do?

Solve Problem or Reveal Surprise

How is the problem solved?
What happens after?
What is learned?

A Closing Clincher Sentence



Interestingly, many picture books use the phrase, “Now one day...” to mark the beginning of the problem. Look for that phrase, or one like it, and see if the problem shows up there. Another way to figure out the problem is to decide where the climax of the story is located. Where is the highest point of tension? The problem that is answered at the climax is the problem of the story.

Climax and Resolution

The third section of the story is the solution of the problem and the resolution of the story. In the story of “Goldilocks and the Three Bears,” the climax comes when the bears find Goldilocks in Baby Bear’s bed. The resolution of the story is what happened after the climax (Goldilocks escapes).

Final Clincher

Since we are using the story summary to prepare a student for story writing, it is good to practice coming up with a sentence that brings the story to a close. We call this sentence “the final clincher.” The story should not fizzle out; it should end with a bang, a lesson, or some other closing remark that makes it clear that the story is over. While reading other stories, pay attention to how other authors create a final clincher.

Other Options for Story Summaries

In addition to short stories and picture books, some books lend themselves to summarizing each chapter using the Story Sequence Chart. An excellent example is the book *Little Pear* by Eleanor Lattimore. Each chapter contains a complete story sequence. In the beginning of each chapter, new traits about the story’s characters are introduced which will come to play in the plot. A new problem is introduced and solved in each chapter along with a unique clincher ending.

Cartoons also lend themselves to story sequencing; they are nice little snippets of story sequence. “Dick and Jane” story pictures also lend themselves to story sequencing. The pictures provide a simple story that can be told with more words than the book’s text provides.

Reading Comprehension

There is much more that you can pull out of stories than just the plot (the Story Sequence). To help you learn how, the *Primary Arts of Language: Writing* DVD-ROM includes the audio download of Adam Andrews’ “Reading Comprehension from Seuss to Socrates.” The handout is in the Appendix of this document.

The Lessons

The next page begins the detailed lesson directions for Part I of *Primary Arts of Language: Writing*. Adjust the pacing of the lessons to permit your student to master them.

The introduction and lesson plans for Parts II and III will follow Part I.

Conventions: When a letter is presented in straight brackets (e.g., |b|), it indicates that the letter’s sound is being referred to. When the letter is in italics, then read the letter’s name. A breve (˘) is used over a vowel to indicate its short sound, and a macron (¯) is used over the vowel for its long sound (its name).

Also, to save the burden of my writing and your reading the words “him or her” and “he or she,” these lessons consistently use the term “he” to reference the student.

Class Journal

Introduce the class journal. Write the day, date, and a few sentences. Choose one or two things to point out as you write (perhaps how you use the calendar to figure out the date). Don't spend long on this! Short and snappy is the key.

Monday
September 7, 2010

Yesterday, we went to Cook's Orchard and picked two bushels of apples. They had a dog that thought the apples were balls to chase! We are going to make applesauce with our apples.

Printing

Introduce the letters *c*, *o*, *a*. You do not need to teach the name of each letter at this point, just its sound. If printing is new for your student, just teach the letter *c* today, and add others once the *c* is mastered.

Be sure to read the introduction to teaching printing. Introduce the letters on the whiteboard first, and have your student practice his letters on the whiteboard also. You may also want to begin by forming the letters with play dough. Roll a piece of dough into a long string, and form the letter with a single strand. There is a recipe for play dough in the Appendix.

Before writing on paper, teach your child how to hold the pen and tip the paper. Post the "Printing Reminder Sign" (provided in the Part I Student Book and in the Appendix of this manual) somewhere in your classroom, and refer to it at the beginning of every printing lesson. On the sign, circle which paper tilt your student will use.

The Happy Letter: c

Begin by introducing the letter *c*. Say the sound (the hard |c| or |k| sound, not the name of the letter). Write a *c* on the whiteboard and say, "|c| is the happy letter. He is happy because he is a cookie, and somebody took a bite!"

Say, "To make a |c|, I start up on the right (relate to an object in the room, such as the windows or the wall). Do not pick your pen up! Go up and around, but do not close it up. |c|, |c| cookie!" Be sure your student starts near the top of the *c* and circles all the way around. Tell him to imagine he is drawing a circle around his head. Starting at the temple, move around the top of the head and around to the chin stopping at the jaw line. Practice several *c*'s on the whiteboard. You can practice all the letters with play dough and on the whiteboard first, and then move to paper.

The Sad Letter: ö

Now introduce the letter *o*. Draw one on the board and say, "This is the sad letter |ö|. He is sad because nobody took a bite out of him, 'Ahh.' To form the letter, start just like the happy letter, but continue around until you meet where you started."

Be sure your student does not get into the habit of starting the *o* at the top; it starts like the *c* to the right (relate to an object in the room).

Have your student place a breve (̆) over the |ö|. (A breve is the shape of a reverse arc, or a smile.) You will do this with all the vowels as they are first introduced since you will be teaching the short sounds with the letter stories. Later, the long sounds (the vowel names) can all be taught in one lesson. The long sounds will be marked with a macron (̄), which is the shape of a line over the vowel.

The Angry Letter: ä

Introduce the letter *a*. Start on the right again (orient to the room). Say, "Start at the top; do not take your pen off the paper, and it says |ä|." You may teach your student to make a little curve at the end of the *a*, like a ponytail, but don't make it too long. Be sure the line from the top to the bottom is straight and not slanted; she keeps her pony tail close to her head. It should end at the bottom of the letter and not extend below the letter. Place a breve (̆) over each *a* to reinforce the short sound.

Remind your student of the importance of not picking up the pen during the entire letter formation, especially with the letter *a*. There are letter story cards to cut out in the student pages to reinforce the stories.

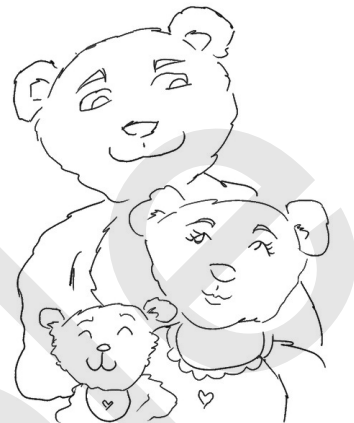
Story Summary

Read the fairy tale “Goldilocks and the Three Bears.” You may use another version if you wish.

Goldilocks and the Three Bears

Once upon a time there were three bears, who lived in a little cottage in the forest. There was an enormous Papa Bear, a middle-sized Mamma Bear, and wee little Baby Bear. It was their custom to take a morning walk, so Mamma Bear poured hot porridge into their bowls to cool while they were out sharpening their claws and strengthening their muscles.

A little girl named Goldilocks was also out for a walk that morning. She had wandered farther than she should have and was becoming very tired and hungry. Seeing the little cottage deep in the forest, she wondered who lived there. She knocked, but no one answered. Overcome with curiosity, she decided to peek inside.



On the kitchen table, she saw the porridge. Since she was so very hungry from her walk, she decided to taste some from Papa Bear’s big bowl. She exclaimed, “Ooh! This porridge is too hot!” She found that Mamma’s porridge was too cold, but Baby Bear’s porridge was just right. Before she knew it, she had gobbled it all up!

Goldilocks decided to rest before going home, so she flounced into the living room. She plopped in Papa Bear’s chair and grunted, “Ugh! This chair is too big.” Mamma’s chair was too small, but Baby Bear’s chair was just right. However, it broke shortly after she dropped into it.

She decided she really wanted to lie down, so she clumped upstairs to find a bed. She tried Papa Bear’s bed, but it was too hard. She tried Mamma Bear’s bed, but it was too soft. When she tried Baby Bear’s bed, it felt just right, and she fell asleep.

Soon, the bears returned home. Seeing the table, Papa Bear complained, “Someone has been eating my porridge!” Mamma Bear gasped, “Someone has been eating my porridge!” and Baby Bear cried, “Someone has been eating my porridge and ate it all up!”

They went into the living room and discovered that someone had been there too! Papa Bear grumbled, “Someone has been sitting in my chair.” Mamma Bear complained, “Someone has been sitting in my chair!” And Baby Bear whimpered, “Someone has been sitting in my chair and broke it all to bits!”

Hearing a creak above their heads, the bears decided to investigate. The bears crept up the stairs and looked around. When they came up to their beds, Papa Bear growled, “Someone has been sleeping in my bed.” Mamma Bear snarled, “Someone has been sleeping in my bed,” and Baby Bear snapped, “Someone has been sleeping in my bed, and she is still there!”

Just then, Goldilocks woke up. Seeing the three bears glaring at her, she screamed, leaped out of bed, and bolted down the stairs. The bears were after her in an instant, but they tripped on the stairs and landed in a heap at the bottom, giving Goldilocks time to race out the door and flee for home.

Safe at home, she decided never to go deep into the forest again, for she feared the wrath of the three bears.



Story Summary

Using the Story Sequence Chart located in the Part I Student Book and in the Appendix of this manual, help your student summarize the story into its three parts. Ask the story sequence questions and help your student answer; his answers can be phrases. Below are suggestions for questions and possible answers. Adam Andrews' talk "Reading Comprehension from Seuss to Socrates" (available as an mp3 audio on the *Primary Arts of Language: Reading DVD-ROM*) will also help you with this process.

Over time, your student can learn to retell the story in complete sentences using the chart for reference. For now, focus on just answering the questions to sort the story into its three parts.

Characters and Setting

Who is in the story?
(Main Characters)

The Bear family: Papa Bear, Mamma Bear, and Baby Bear
You can save Goldilocks until the problem, or get her started on her morning walk in the woods too.

What do they look like?

Papa Bear is big and tough, Mamma Bear is sweet and soft, and Baby Bear is little. If you are including Goldilocks, she is young and naïve.

When does it happen?

In the morning, it is a lovely day.

What do they say/do?
Where do they go?

The bears went for a walk having poured the porridge to cool while they were out.

The Problem

Goldilocks finds the house and decides to enter, uninvited. The problem can be her hunger and being too far away from home, or her bad manners.

What does she do?

She breaks into their house, eats their food, breaks their stuff, and sleeps in their beds. Although your student can give all the details for each section with the "too hot, too cold, and just right," it is a good thing to hurry through the early part of the plot and slow down when you get nearer the climax.

What do the bears say/do?

They find the results of Goldilocks' visit as they go through their house. They eventually go upstairs.

Climax/Resolution

How is the problem solved?

The bears find Goldilocks, and she gets away.

What happens after?

You can make up something for "what comes after." Do the bears start to lock their house? Do they move away? Does Goldilocks learn anything?

Clincher

Have one, final sentence that ends the story with a bang. Suggestions:

"She decided never to go so far from home again."

"Goldilocks determined never to enter strange houses again."

"The Bears decided to lock their doors from now on."

"The Bears are still looking for Goldilocks. She had better watch out for the Three Bears."

Spelling Test

Later in the day, plan a few minutes for a "spelling test" where the letters taught can be practiced at the whiteboard. Say the letter *sound* and ask your student to "spell" it. Today's "test" is on the letters *c*, *o*, and *a*. If your student cannot remember the letters or how to print them, you may want to repeat this lesson tomorrow before progressing to Lesson 2.

Class Journal

Continue the class journal. Write the day, date, and a few sentences. Take note of how you find the day and date on the calendar. Only spend a few minutes on this.

Printing

Review *c*, *o*, and *a*. Review can be done on the whiteboard. Then introduce the letters *d*, *g*, *u*.

Again, introduce all the letters on the whiteboard first, and let your child practice on the whiteboard also. You may want to form the letters with play dough as well. Roll a piece of dough into a long string, and form the letter with a single strand.

Before writing on paper, reinforce how to hold the pen and tip the paper.

The Doggy Letter: *d*

Introduce the letter by its sound, not its name. Say, “This letter is the doggy letter. Draw the head first, just like you started the |c|, but then come up to make the tail, and then trace back to the ground. Feel your lips when you say |d|. See how your lips make a circle? Make the round part of the |d| first, and then draw the line.” When making the |d| out of play dough, be sure to have enough dough to double back along the line to the floor.

Be sure that students start the letter *d* with a *c*; do not let them begin the *d* at the top of the line. Starting with the *c* will significantly reduce reversals, and will make the learning of cursive later much easier.

The Draggy-Leg Letter: *g*

Introduce this letter by saying, “|g| is the draggy-leg letter. His foot is bent underneath him.” Stand up and walk around the room dragging a heavy leg. Say “|g|, |g|, |g|” as you shuffle around the room. Invite your student to join you in the draggy-leg march.

The letter *g* is another *c* starter; draw the *c*, then go up and down and curve under to make the draggy-leg.

The Princess Letter: *u*

Say, “Princess *u* is like a little girl who holds up her hands and says her short sound, like a little girl lisping ‘Uh? Uh?’ which is baby talk for ‘Up? Up?’” Have your student hold up his hands and say “uh, uh?” Form the letter by starting at the top, go straight down, curve and up again. Finish by coming straight down. When writing, have your student place a breve (˘) over the *u*.

If you are not sure how to present the letter sounds, use the Phonogram CD-ROM that came in your *All About Spelling* Basic Interactive Package.

Also, when a letter is presented in straight brackets (e.g., |b|), it indicates that the letter’s sound is being referred to. When the letter is in italics, then read the letter’s name. A breve (˘) is used over a vowel to indicate its short sound, and a macron (¯) is used over the vowel for its long sound (its name).

d

g

u

Story Summary

See the next page for an Aesop fable to read and summarize using the Story Sequence Chart. Feel free to substitute another story.

Spelling Test

Later in the day, give an informal “spelling test” on the letters learned thus far. The “test” should be done at the whiteboard. Use this test to determine if a student needs more practice on these letters before moving on. Be sure to say the letter sounds, not the letter names, when giving the test. Use the Letter Stories if necessary to help your student remember.

Now that your student has begun printing of single words with correct spacing, he can move into formal spelling lessons while copy work continues to make printing automatic. Style enrichment activities will introduce punctuation and parts of speech in preparation for the composition lessons in Part III. Story summaries will also continue as you read literature to your student.

All the student materials needed for this course are provided as a PDF document on the *Primary Arts of Language: Writing* DVD-ROM. Print "Part II Student Book." The DVD-ROM also contains video instruction which explains how to teach this program.

Class Journal

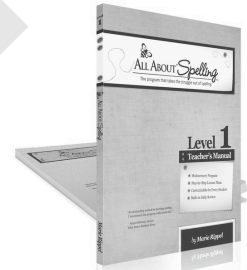
The daily class journal entries will continue. If you have not started a journal, simply get a composition book or spiral notebook to use.

Since the journal involves writing the day and date, it is also a good time to discuss how a calendar works and to review the days of the week and the months of the year.



All About Spelling Setup

If you have not started already, in Part II you will begin to use *All About Spelling*. You will need a Level One Teacher's Manual, a set of Level One Student Materials, and a Basic Interactive Kit which contains the letter tiles, magnets, phoneme CD-ROM, and a set of word card dividers. You will also need wide-ruled notebook paper (e.g., a single subject spiral notebook) and a 3x5" recipe file box (see below for the right size). A magnetic whiteboard is helpful too.



Read through the introduction in the *All About Spelling* teacher's book (through page 12). The instructions for each step can be read as you teach your student.

Starter Pack

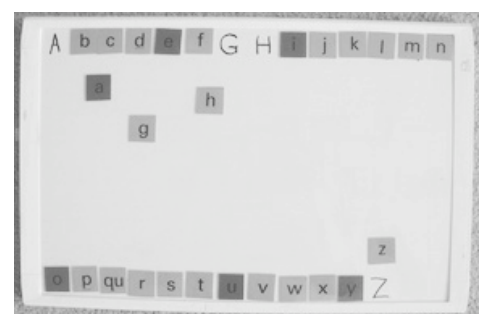
Open the *All About Spelling* Starter pack, which contains laminated letter and phonogram tiles and sticky magnetic squares. Cut apart or break apart the letter tiles, and stick a magnet to the back of each tile. Initially, you will only need one set of the individual letters. Put them on the magnetic board, and keep the rest of the tiles in a reclosable storage bag for future use.

The starter pack also includes a CD-ROM with all the phonograms pronounced for you. If you are new to teaching reading, use this CD-ROM to learn how to pronounce the sounds correctly. Your student may also enjoy playing with the CD-ROM to test his knowledge of the phonograms.

Magnetic Whiteboard

It is very helpful to have a magnetic whiteboard to use with your *All About Spelling* letter tiles. They recommend a 2x4' magnetic whiteboard, but I prefer something smaller that can lie on the table. I found a 17" x 11" magnetic whiteboard in the office supply section of my department store. A cookie sheet can work well also (as long as magnets stick to it).

To make it easier to organize the letters, use a Sharpie® marker to print the alphabet in capitals along the borders of the board. Then the letter tiles can be placed over the capital letters.



Student Materials

Open the *All About Spelling* student pack. Place the “Progress Chart” in the lesson book—it makes a great placeholder. Tuck the “Completion Certificate” away in a file or the back of the teacher’s book so you can locate it later.

Find the laminated word card dividers in the Basic Interactive Kit. The dividers are numbered so you know what order they should be in. Place the dividers in a purchased recipe card holder. Do not get a file card box from the office supply section of the store—it is too small. Instead, purchase a recipe file box like the one pictured below and made by Sterilite. You can find these boxes in the plastic container/home organization section of your department store. When I looked for one online, it was called a “Sterilite Micro FlipTop Box.”

Next, separate the colored cards. Keep them in numerical order as you separate them; they are numbered on the bottom right. There are four kinds of cards:

- yellow “Phonogram Cards”
- red “Sound Cards”
- blue “Key Cards”
- green “Word Cards”



Place the cards behind their respective “Future Lessons” divider, and set the box aside.

The teacher’s notes are easy to follow with little or no teacher preparation. Read the first twelve pages of introduction; that is all you need to do before starting. There is a document at the end of the Appendix to help you know when to move from one step to the next.

Style

In addition to the class journal and spelling, Part II of these writing lessons includes a style enrichment section to gently introduce your student to punctuation, parts of speech, and methods of adding style to language. Each section spans four lessons, so if you are using these lesson four days a week, you will have a new task each week. You will occasionally need regular wide-ruled paper for these exercises.

Exposure, Not Mastery

The goal of the style exercises is not to require your student to memorize the grammatical terms of noun, verb, adjective, clause, etc. Rather, it is to expose him to the vocabulary and invite him to play with these kinds of words. The vocabulary of grammar will come with time. For now, enjoy the concepts.

Posters

The style enrichment exercises rely on posters to remind your student of what you have presented. Display the posters in your classroom. As new posters are introduced, you may pull down the ones that have already been internalized, but if you can afford the space, leave as many up as you can.

If you are short on wall space, you can purchase a tri-fold display board for use during writing time. The posters can be taped to the board, displayed on the table during class time, and then folded up and tucked behind a couch at the end of the day.

Projects

Some of the style sections include a project, such as the Who/Which Project (see Lesson 9), which may take a little extra time since extra copy work and illustration is required.

Copy Work e-book

The Part II Student Book is necessary for Part II of these lessons. It includes the reminder posters (presented as your student needs them) and the model for the day's copy work. You will also need regular wide-ruled paper (loose or spiral-bound) for copy work starting in Lesson 17.

The e-book pages for copy work begin with the little house to help your student remember where the attic and main floor are located, but they will gradually get thinner. Show your student that there are two spaces between each main floor. Over time, the spacing will become automatic. If not, your student may continue to draw the houses in the margin of his paper, or simply draw a line (as done on the copy work pages for Lessons 15 and 16) to indicate where the "house" is. If your student struggles with any kind of dysgraphia, he may do better with standard primary paper which has dotted lines. For students with extreme difficulty, raised line paper can be helpful. See Appendix 3 for more information on dysgraphia resources.

Diacritic Marks

When completing copy work, students should use diacritic marks to spotlight the phonetic rules. These will be explained in the teacher's notes.

Short vowels get a breve (˘) while long vowels receive a macron (¯).

- Vowel and consonant teams should be underlined.
- Magic-e words (vowel-consonant-e) should have an arrow pointing from the silent-e to the vowel.
- Multi-syllable words can also be marked with sweeping curves under each syllable (see *funny* at right).



Marking the phonograms (or "helpers" as they are called in the reading lessons) will help your student identify them more readily when reading and spelling. Continue to have your student include these marks as long as you think he needs them. If your student is reading and spelling well, you may discontinue adding the marks, but do not discontinue them too soon.

4-Point Check

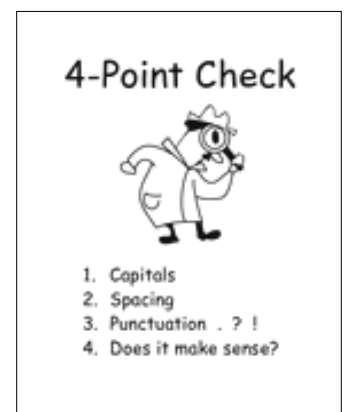
When writing sentences, your student should practice the 4-Point Check. The poster at right is included in the Part II Student Book as well as in Appendix 4 of this document.

When your student completes a sentence, he should ask himself these four questions:

- Did I remember to use a capital at the beginning of the sentence?
- Is there a finger space between words?
- Did I remember the end mark?
- Does it make sense?

To answer the last question, have him read his sentence out loud to ensure that he did not leave out any words or mix them up in any way.

This check is an important skill for your student to remember. He should always check his own work before handing it in. Mrs. Ingham, author of the *Blended Sound-Sight Program of Learning*, developed the 4-Point Check. She used to tell her students, "You are the checker. I am the marker."



Individualization

Adjust the copy work to suit your student.

- Feel free substitute other sentences as desired. You may use ones from your student's reader, or students may compose their own sentences. The complete list of the copy work sentences provided can be found in Appendix 1.
- Encourage your student to focus on the words as he copies, not just the individual letters.
- If your student does not find handwriting easy, you may want to plan on spending two days per lesson: Have him copy a full page of the first sentence the first day, and a full page of the second sentence the second day. The style section can be repeated a second day as well.

Again, keep the lessons light and fun. Your instruction should only take 15 minutes or so, and your student should only spend another 15 minutes or so to complete the copy work. If your child cannot finish the copy work page in that amount of time, that is fine. The goal is to finish, but more than fifteen minutes of printing practice is too tiring. If printing is not too challenging, he may try to finish the page later in the day, but again, no more than fifteen minutes should be spent in this second session.

Purposeful Activity

Now that your student has learned to print and is moving on to copy work, you can encourage him to make mastering the art of printing well a personal goal. How do you do this?

In Mrs. Ingham's book, *Blended Sound-Sight Program of Learning*, her daughter and fellow teacher, Shirley George, describes her mother's classroom.

I was struck by the unique atmosphere of my mother's classroom. Operating from the Golden Rule, she applied its principles, and the children appeared without moral lecturing to follow her example. A purposeful, conscientious spirit pervaded the room, the children being attentive, interested, even eager about what they were doing. It was like a happy, busy workshop where pupils respected each other, where there was little unfocused talking, and where everyone seemed to know what to do without being told. One task seemed to flow into another. The teacher did not issue commands, "Now do this, time to do that." One could hardly see the classroom management; rather, the children regulated themselves. They were so eager, so purposeful, and so aware of goals and taking ownership of their learning that I fell in love with the whole system and wondered whether I ever could achieve such a degree of harmony mixed with activity and happiness (9).

How did Anna Ingham inspire her students to love learning so much that they eagerly participated in the activities that she prepared for them? She modeled a love for learning that her students seemed to naturally follow. Sensitive to her students' needs, Mrs. Ingham treated each child as she would want to be treated: with respect, acceptance, and affection. She developed a family atmosphere in her classroom based on the Golden Rule: "Do unto others, as you would that they should do unto you." In this atmosphere her students did not depend on external pressure from the teacher to do their work. Instead, the norm of her classroom was for everyone to work, co-operate, and achieve.

In her book, Mrs. Ingham further explains:

Internally generated pressure grows when a child sees daily progress, even though it might be minimal, when his oral strengths are appreciated, even if his written strengths are weak, when his word, phrase, or sentence is lifted and elevated as a model for the class, or when a teacher notices his cooperative attitude in a difficult situation. He learns that to make a mistake is an opportunity to learn, not an embarrassment (31).

From this, I learned how important it is to take the time to teach a student what to do, and then encourage him in the incremental steps necessary to master the task. If a student knows in advance what milestones he will be passing in his work, you both can cheer when that goal has been achieved.

Each step in *All About Spelling* is milestone. Make a big deal about checking off a step, and don't check one off unless your student has truly mastered the task. Show him the set of sentences that he will be copying. Explain that when he has completed them all, he will be an excellent printer, ready to move on to composing his own sentences and paragraphs.

Each day find something to encourage your student about—so he can see that he is indeed improving in some way. A copy work page or illustration can be posted on the refrigerator, or the suggestion of a juicy dress-up for the class journal can be applauded. Other intangibles, such as maintaining a co-operative attitude in a difficult situation or showing patience during a long pause should also be recognized and encouraged. They are just as important, if not more so, than academics.

Equally important is the knowledge that you will do whatever it takes to help him master a subject. He will not be left alone with an impossible task; he will always have the tools or help necessary to successfully complete each step.

Work Time or Agenda

In addition to directed teaching, Mrs. Ingham orchestrated a system where her students could move freely around the classroom to complete their “agenda.” Her methods looked like a modified Montessori classroom. A Montessori school calls a student’s independent play his *work*. Mrs. Ingham called it *agenda*. After the class journal, poetry reading, and other opening class activities, her students were released to work independently, freeing her to assist those who needed her one-on-one attention.

During agenda time, her students checked the board to see what was required of them for that day and completed their activities in whatever order they desired. The agenda list was general enough to allow individualization. For one student, “Math” meant work on a math game, while for another it meant complete the next page in his math book. There were also two sections of the agenda list: one for things that needed to be done, and another for optional activities.

Once students finished the agenda tasks, they were free to explore other areas of the classroom that were available to them, such as an art table or book-on-tape corner. Mrs. Ingham had already modeled for them how they were to proceed and get along with their peers, so they knew to work in the room quietly and not to pester others.

An agenda can free a homeschool teacher to give individual children the time they need while the others complete their tasks independently. Make daily copy work part of your primary student’s daily agenda. Practicing math facts, reviewing science projects, artwork, and chores can also be added to your student’s daily agenda.

Managing the Paperwork

Mrs. Ingham created multiple notebooks for her students. One might be a book of notebook paper to use for copy work, while another was a folder to house their math. Another notebook was kept by the bookshelf where the student could copy out the titles of books he had read or listened to.

When a student finished a piece of work, he did not interrupt Mrs. Ingham to hand it in. Rather, he placed his notebook in a box, labeled “Teacher’s Mailbox” to be checked later. At the end of the day, Mrs. Ingham went through their folders and marked their work. Copy work was examined and corrections made so a student could see what he needed to do better. (A mistake is an opportunity to learn.) If the page was not completed, she could mark it or leave it for the student to finish the next day. If a math problem were incorrect, she would indicate where it needed to be corrected. She added a note for what the student should do next and placed the notebooks back into the individual student’s shelf so he could find it the next day.

When the student came to “agenda” the next day, he would check his notebook, look at teacher’s marks, correct anything that needed correcting, and then independently move onto the next thing. This freed Mrs. Ingham to use the work time to give help to individuals and small groups while the rest of the class independently and quietly went about their work.

The agenda period enabled the students to take responsibility for their own learning. Because they had been prepared beforehand in what to do with their time, and because Mrs. Ingham filled the classroom with games and activities, her students were freed to use that time well instead of being stuck at a desk to cause mischief.

As you move into Part II of these lessons, consider how you might make a work or agenda time happen in your homeschool. Think about the agenda that your student can do independently: Complete the copy work page, illustrate a poster, play with a phonics computer game, listen to books on tape, copy the title of a story read into a notebook, work through a critical thinking book, do an art project, play with math blocks, collect and sort dirty laundry, empty the household garbage cans, etc. Put a few of these items on the board (in simple words or symbols) and show your student what each one means. You may need to do his agenda with him for a few days or weeks, but in time he will be able work at it independently.

Whatever you do, teach with a smile.

Story Summary

Summarizing stories will continue. If you are just beginning these lessons in this section and have not introduced the Story Sequence Chart, see Part I: Lesson 1 for how to use it, and follow those instructions daily for the next few weeks to help your student internalize the Story Sequence Chart.

Remember, the Story Sequence Chart can be used to summarize:

- picture books
- fables
- fairy tales
- cartoons
- “Dick and Jane” story pictures
- a chapter from a novel
- narrative poems

Discussing a story and then working through an oral summary is one of the most effective ways to build thinking skills. It will also prepare your student for writing stories in the composition section.

Reading Comprehension

As you read books aloud to your student, be sure to ask comprehension questions about the story. For instance, in the first part (characters and setting), ask what the place is like: Is the story real or pretend? How do you know? Stop often and ask your student why something might have happened or what a character might be thinking. To learn more about what questions to ask, listen to Adam Andrews’ “Reading Comprehension from Seuss to Socrates.” The handouts and instructions for where to find the talk are in Appendix 6.

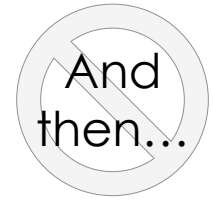
Oral Retelling of Stories

The goal of this section is to help your student retell a story in complete sentences. Instead of just answering the story sequence questions with words and phrases, help your student respond in sentences. You will be invited to reuse the stories from Part I and retell them this time. Once the provided stories have been retold, you can try it on whatever stories you and your child are reading together.

Be patient! Learning to summarize and retell a story takes time. Encourage your student, and give him help starting the sentences whenever he needs it. Help him summarize the plot into a few sentences.

Students tend to want to jump right to the climax, forgetting to tell important details on the way. Help him to get those details in order, and once the plot is explained, move to the climax.

Nip bad habits in the bud. Your child might string all his sentences together with “And then...” Gently tell him to leave the “and then” off and just say the next sentence. It can be very hard to break a student of this, but with gentle yet firm encouragement, you can. If your student has a very hard time avoiding “and then,” you might need to write the words on a paper plate with a big red ⊗ sign over it. Hang it on the wall or let him hold it while storytelling. Laugh together when he forgets, but do help him get out of this practice.



Summaries

Remember that these are story summaries, not a retelling of every detail. It is important to flesh out the exposition of a story—the characters and setting, but once the problem is introduced, help your student summarize the rising action as needed. Don’t skip important details, but get to the climax quickly, and then slow down again to make the climax and ending clear.

Final Clincher

Help your student end his story with a bang by using a final clincher. So many students feel compelled to write “The End” because they are not sure how to bring the story to a snappy ending. Pay attention to how other authors end their stories, and learn from them.

Persevere through this story retelling exercise, and try to do it every day.

Class Journal

Continue the class journal. If you are just picking up these lessons in this part, read the directions for the Class Journal as they are described in Part I: Lesson 1. Be sure to continue to use a calendar to help your student learn to use it too.

All About Spelling

If you have not already started, *All About Spelling* will begin with this lesson. Refer to the section entitled “*All About Spelling Setup*” on page 47 for how to set up this resource.

Today you will complete Step 1, which will use the yellow “Phonogram Cards” to conduct a quick evaluation of your student’s ability to correctly say each of the individual letter sounds when you show him the letter. If your student is unsure about any of the letters, file the card in the “Phonogram Cards: Review” section for future practice. The rest may go behind the “Phonogram Cards: Mastered” divider.

All About Spelling recommends having your student say all the sounds for each individual vowel. In Part I of this course, your student learned the short and long sounds of each of the vowels. You may teach the other sounds now, or wait for them to come up in words.

Since *All About Spelling* utilizes mastery learning, every student will progress at his own rate. There are teaching helps for each “step” and recommendations regarding when to move on in Appendix 9.

Style: Punctuation (End Marks)

Look at the “Punctuation Signs” (included in the Part II Student Book and Appendix 4 of this teacher’s manual). Discuss the punctuation marks illustrated and what each one is for. Punctuation helps a reader read with expression; it works like a policeman directing traffic, telling the reader what he should do.

- **Periods** are like stop signs. They mean the sentence has come to an end. When a speaker comes to a period, the speaker should let his voice drop in pitch, and there should be a pause. Point to the sentence below, and read it with expression. Drop your voice when you get to the period.

The black cat licked his fur.

You can read it again while walking, and stop when you get to the period. Saying the last word a little louder than the rest also emphasizes the period.

- **Commas** are like yield signs. They are a place to pause in the reading, but the voice does not drop in pitch. In fact, the voice often goes up a little at a comma, anticipating more sentence to come. Read the sentence below. Point to the comma as you pause and read with expression.

When Sally walked down the street, her cat followed her.

- **Question marks** come at the end of a question, and the speaker usually raises his voice when he comes to one. Read the following sentence with expression.

Would you like a snack?

- **Exclamation points** indicate excitement, and the speaker should read the sentence excitedly.

Yes! I would like a snack!

Post the *Punctuation Police* sign on the wall for easy reference.

Copy Work: Sentences

Copy work begins with printing sentences. If some of the words or phonograms are unfamiliar to your student, you can use the sentence to introduce the new concept. For your reference, the phonograms and rules taught in the *Primary Arts of Language: Reading* portion are located in Appendix 5 of this book.

The sentences on the student pages do not include diacritic markings. You or your student should mark the phonograms in the sentence as described in these lessons. Adding these markings will help a student see how the phonics work in words.

Encourage your student to think of the words as he writes, not just copy letter by letter. Depending upon the ability of your student, work on one or two sentences per day.

Look at Sām.

Read the sentence to your student. Explain that people's names (e.g., *Sam*) begin with a capital letter. Place a breve (˘) over the *oo* in look. The breve looks like a hammock that is strung from the *k* tree. When you drop into the hammock, you grunt |ü|.



Sām likes to jūmp.

Read the sentence. Mark the short vowels with breves, draw an arrow in *likes* from the Magic-e to the *i*, and review the Magic-e rule. Read the sentence with expression, and have your student read it also. Point to the end mark, and have your student name it. The word *to* is part of the “Do Family” where the *o* says |oo|.



After reading and marking the sentence provided in the *Copy Work Student* e-book, show your student how to use the 4-Point Check poster.

1. Every sentence begins with a capital letter.
2. Keep a finger-space between the words.
3. Every sentence ends with an end mark.
4. Check that the sentence makes sense. (It won't if your student forgot to copy any of the words.)

Have your student complete as much of the copy work page as he can in fifteen minutes. He should mark all the vowels and underline the helpers. If he cannot finish in the allotted time, he may finish later in the day if there is opportunity. Display the 4-Point Check poster for easy reference while he is writing.

Story Summary

Pull out the Story Sequence Chart (included in the Part II Student Book and Appendix 4 of this teacher's manual). Go back to page 10 of this book and re-read “Goldilocks and the Three Bears” to your student. If you are just starting these lessons in this copy work section, follow the directions on that page to summarize this story. If you have been summarizing many stories already, instead of just answering the questions in the Story Sequence Chart, use the prompts to *retell* the story.

Begin with the first section and ask a question such as, “Who is in this story, and where do they live?” Instead of “The three bears,” encourage your student to say something like, “Once there were three bears who lived in a cottage in the forest.” If he has a hard time starting, you might prompt, “Once upon a time...” Once this first (and hardest sentence) is done, you can ask, “What did they say and do?” Your child might answer, “They made porridge for breakfast, but it was too hot, so they went for a walk in the forest while it cooled off.” That does it for the “Characters and Setting.”

Continue to use the Story Sequence Chart to ask questions in whatever order suits the story, and have your student respond in complete sentences. As you work through the second part of the story (the plot), be sure your student tells enough of the plot to get the events in order, but don't feel like every little event needs to be explained. In “Goldilocks” the “someone has been sitting in my chair” repeated by each bear can be summarized to “The bears noticed someone had been sitting in their chairs, and baby bear's chair was broken.” Summarize the basic parts of the plot, and then slow down again for the climax and resolution. Remember to curb your student's use of “and then.” This retelling of “Goldilocks” should go fairly well since the story is very familiar. If not, it will get easier with practice.

Class Journal

Continue the class journal. Recite the days of the week. Remember to use the calendar to find the day and date.

All About Spelling

Continue with spelling.

Style: Strong Verbs

Find the “Verbs” poster (in the Part II Student Book or in Appendix 4).

Verbs are very fun because they usually can be acted out. Play with some verbs. Say an action verb and act it out (e.g., *walk, run, hop, fall, trip, skip*). Invite your student to suggest some too. Ask your student to act out the verb *is*. Pretty dull, eh? Action verbs are much more fun.

Find the verbs *run/ran* on the Verbs poster. *Run* is a verb, but it is uninteresting. “The deer ran through the forest” is a boring sentence. Ask your student to think of some stronger verbs that can be used instead of *ran* (*scampered, raced, trotted, loped, darted, dashed, crashed, scurried, rushed, hurried, galloped*, etc.). If you have a thesaurus, show your student how it works to help you find strong verbs. Choose a few synonyms for *run*, use the present tense, and print them in under “*run/ran*.”

Continue the who/which project. When creating a sentence to go with your who/which letter today, try to think of something that person or object *does*. Instead of “N is for Newton, who was a great inventor” try “...who discovered the law of gravity.” “C is for carrots, which are orange” could become “...which contain lots of Vitamin A” or “...which crunch when you eat them” or “...which grow (or develop) underground.”

Again, don’t insist on using strong verbs in who/which clauses with your primary student. One of the “Four Deadly Errors of Teaching Writing” is overcorrection.* Be sure to encourage his efforts knowing that he will improve with time and practice.

Copy Work: Sentences

Briefly introduce the copy work for today. Together with your student, read the sentence with expression.

Duke löst his bone. Do you see the action verb in this sentence? (*lost*) Note the two Magic-e words, and mark them with an arrow.

Where is his bone? The word *where* has two helpers. *Helpers* are combinations of letters that have a unique sound. They help us read. Some of the technical terms used for these multi-letter phonograms are *digraph, trigraph, and diphthong*, but the term *helper* makes much more sense to a student. *wh* makes a blowing [wh] (feel it), and *ere* says [air]. Notice that this sentence is a question. Help your student draw a question mark correctly. It starts like the number two, drops toward the floor, but stops before it gets there. Put a dot on the floor below it.

Again encourage your student to think of the words as he writes, not just copy letter by letter. He should also mark all the vowels and underline the helpers. Remind him to check his sentences with the 4-Point Check.

Story Summary

Summarize or retell a story, poem, chapter, cartoon, or event today using the Story Sequence Chart.

*Andrew Pudewa’s article “4 Deadly Errors” can be found on the Excellence in Writing website at excellenceinwriting.com/article-list.

Class Journal

Continue the class journal. Recite the months. Review the days of the week.

All About Spelling

Continue with spelling.

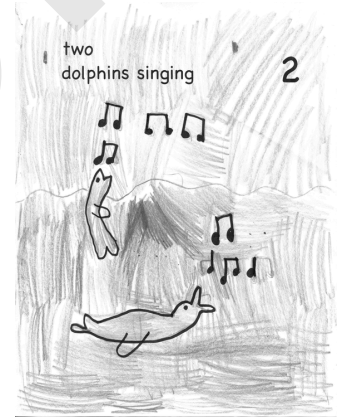
Style: Pattern Writing

The next few lessons will work on pattern writing. This project was recommended by Richelle Palmer at the Tacoma Teacher's Conference in 2004.* On Fridays she had her primary students do "Pattern Writing," where they would take a sentence found in a book, poem, or song and write their own sentences following the same pattern.

On my bookshelf, I found a beautifully illustrated counting book by Cyndy Szekeres that used the pattern: *One mouse walking. Two mice running. Three mice dancing, etc.* You can make your own counting book following the same pattern. Choose any animal for the pattern (e.g., bears, giraffes, cats, dogs, snakes, etc.) and follow the pattern using -ing words. The phrases can be illustrated and collected to make a book.

When I did this with one of my children, Sarah, she chose dolphins. Her -ing choices were:

- One dolphin smiling
 - Two dolphins singing
 - Three dolphins swimming
 - Four dolphins diving
 - Five dolphins flipping
 - Six dolphins fetching
 - Seven dolphins eating
 - Eight dolphins playing
 - Nine dolphins saving
 - Ten dolphins waving
- (The picture showed them waving good-bye.)



We had to figure out how to draw a dolphin, and once that was decided on, it ended up being a great art project as well as a writing project—although we used up a bunch of blue crayons in the process. It was a lot of work; however, six years later we are still pulling the project off the shelf to read and enjoy.

You will have five days to work on the pattern book, so if you desire to do all ten counting numbers, plan to complete two a day, or allow the project to spill into the composition lessons. Invite each member of your family to contribute a page.

Copy Work: Fill In a Word

The pictures will help your student choose which word will adequately complete the sentence. Once he knows how to finish the sentences, your student should copy them onto another sheet of paper.

Invite your student to write sentences of his own using words that he knows.

Story Summary

Retell a story, poem, chapter, cartoon, or event today using the Story Sequence Chart.

* The MP3-audio of Richelle's talk is included on the Primary Arts of Language: Writing DVD-ROM. Sadly, there were no handouts to accompany the talk.

This is an exciting day. Your student has worked very hard to develop his printing abilities through copy work, and now he can continue on to composition.

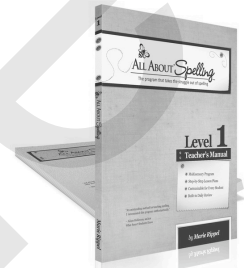
All the student materials needed for this course are provided as a PDF document on the *Primary Arts of Language: Writing DVD-ROM*. Print “Part III Student Book.” The DVD-ROM also contains video instruction which explains how to teach this program.

Class Journal

Since your student will be doing more writing, you may discontinue the class journal. However, if it has been a joy to use, and you desire to continue recording the events of your family, by all means continue!

All About Spelling

Continue to use *All About Spelling* as instructed at the beginning of Part II. If your student is progressing rapidly, you may need to purchase Level 2 before the year is out.



Composition with Style

The rest of these lessons will gently move your student into the basic units of the Institute for Excellence in Writing's *Teaching Writing: Structure and Style*. Be sure to watch the *Primary Arts of Language: Writing DVD-ROM* to see how to teach the units to your primary aged student. To further aid you in your teaching, the DVD-ROM also includes two audio-MP3 talks by Shirley George from the 2004 Tacoma Teacher's Conference. The handout for her talks are provided in Appendix 8 of this book.

Structural Models

Andrew Pudewa's *Teaching Writing: Structure and Style* presents nine units of structural models to model for teachers how to teach writing. The units provide students with various structures that can be used to write anything. The units that are appropriate for primary students are:

Unit 1: Note-taking	Lessons 5–12
Unit 2: Summarizing from notes	Lessons 5–12
Unit 3: Story Sequence	Lessons 1–4
Unit 7: Creative Writing	Lessons 13–16

Since your student has already been practicing the Unit 3 Story Sequence Chart to retell stories orally, the composition practice will start with Unit 3 stories in Lessons 1–4. This is how Anna Ingham introduced composition to her students. Children are natural storytellers, so this can be a relatively painless and easy way to start them off in composition.

Lessons 5–12 will go back to Units 1 and 2 to show your student how to create a key-word outline and summarize from notes in non-fiction writing. These skills will then be expanded in Lessons 13–16 with Unit 7 creative writing. If you would rather do the units in order, simply start with Lesson 5 and go back to the Unit 3 stories later.

Style

As the structures are learned, your student will further explore the stylistic techniques that were introduced in the copy work section. The style will be dribbled in a little at a time. If your student is catching on well, you may introduce style faster. If your student accidentally uses a stylistic technique, you might want to introduce the technique then and there and practice it as you go.

In the primary grades style is modeled, but not required. In addition to brainstorming dress-up ideas with each writing assignment, continue to notice good style as it shows up in your reading.

Modeling

These lessons are primarily for modeling composition with your student. Do not feel like your student needs to master the entire writing process now. He will have ample time in the next few years to gain mastery in writing. Some children will labor just to copy the outline while others breeze through a paragraph. The goal is incremental mastery of the parts, so be sure to encourage your student in whatever improvements he is making. Do not spend hours and hours a day trying to complete an assignment. Instead, keep the lessons short and pleasurable. Help your student as much as he needs, and spend more days on each lesson as needed. Looking on the bright side and keeping the lessons manageable will help your student enjoy writing rather than hate it.

Pleasure in the job puts
perfection in the work.

–Aristotle
384–322 B.C.

Learning to write is like learning to play the piano; you cannot rush the process. Show your student how it is done, encourage him in whatever progress he makes, and continue to show him and help him until he gets it. You cannot help him too much, so stick with him and help him until he says, “I can do it myself!” It may take a long time for that to happen, and you may wonder if he will ever get it, but if you are patient, one day he will.

Writing Notebook

Your student will need a notebook to contain his compositions. You may have him do all his writing in a spiral notebook or use a three-ring binder. If using a spiral notebook, he will need to tear out the outlines to use while writing. Outlines may be discarded when you are done with them.

Grammar and Punctuation

These lessons will continue to reinforce grammar as it applies to composition, especially in using the stylistic techniques. Formal grammar will not begin in these lessons, but they will lay a strong foundation for grammar in later grades.

Basic punctuation will continue to be employed. Primary students should consistently begin sentences with a capital letter and include end marks. Although commas and quotation marks may be used, they are not required in these early years.

Handwriting

If printing and spelling skills are still weak, your student may use the outline you create and paragraphs you scribe as copy work. The important thing is to provide all the help he needs until your student says, “I can do it myself!” You cannot help your student too much. Practice makes permanent, so be sure your student is following the steps appropriately now, or it will be much harder in the upper grades.

If your student is using what you scribe for copy work, continue to use the method for copying introduced in Part II of these lessons. Have your student place that piece of paper behind the paper he is writing on with just the first line showing. As he completes a line, he can move the original up a line and continue copying, just like a printer. Because some students struggle to copy from a whiteboard, the material to be copied should be on a piece of paper so they can use the method described above.

Once you have completed these lessons, you and your student will have the basic tools necessary to make composition part of what you are studying in history and science, and you will be ready to move forward with Excellence in Writing’s *Teaching Writing: Structure and Style*.

Corrections

As a student gains independence in composition, encourage him to spell words phonetically so that he does not lose his train of thought in the writing. You can be his human dictionary, but if you are not available, the spelling can be fixed later. Remind him to use the 4-Point Check to edit his work.

Encourage your student to see mistakes as an opportunity to learn. When a student turns in his work, be an editor. Fix spelling errors and add missing end marks, but do not worry about the correct use of commas and quotation marks at this stage. You do not need to explain the corrections to your student, but do use them to determine what might need to be reviewed in a separate handwriting, spelling, or composition lesson.

The difference between a Mom and an Editor is that the editor will fix up the article for you and hand it back with a smile—no lecture attached.

—Andrew Pudewa
“Marking and Grading”

Pacing

Adjust these lessons to the ability of your student. On one end of the spectrum is the student who loves to write and prints easily. He may desire to do an entire lesson of writing in one day. On the other end of the scale is the student who can barely copy the outline and might need to compose his sentences orally while a parent scribes for him, and then use that for copy work.

Use your discretion in pacing these lessons. Some students may do one a week; others may take longer. The suggested pace is one lesson per week; however, you might need to slow them down a bit.

What Next?

Once you have completed the *Primary Arts of Language: Writing*, you will be ready to move on to *Teaching Writing: Structure and Style* (for you) and any of the early elementary Level A student materials, such as *Articles and Stories for Units 1 and 2*, *Story Sequence Sources for Unit 3 Narrative Stories*, *Geography-Based Writing Lessons*; *All Things Fun and Fascinating*; *Fables, Myths and Fairy Tales*, etc.

Plan to spend a week or more on each lesson in Part III. *All About Spelling* should be completed every day; however, the composition section will require at least four days to complete. If your student is finding handwriting to be a challenge, do more of the lesson orally, and encourage him to complete as much of the copy work as he can in a reasonable period of time.

All About Spelling should take about fifteen minutes per day, and the writing will take about thirty minutes per day. If you cannot complete the writing assignment for the day in 30–60 minutes, then spend another day on that section.

All About Spelling

Continue to teach spelling, fifteen minutes each day.

Composition: Unit 3 Story Writing

Day 1: Read the story; create a story sequence outline.

Today, all that work with the Story Sequence Chart will begin to pay off. Re-read any version of “Goldilocks and the Three Bears.” (One is provided for this lesson in the Part III Student Book, which is a PDF document located on the *Primary Arts of Language: Writing* DVD-ROM. The story can also be found on page 10 of this book.)

Using the Story Sequence Chart for Composition as a guide (a copy is provided in the student materials) and a piece of plain paper, show your student how to create an outline by asking the story sequence questions in any order that works for the story. Even though it has lines, do not write on the poster; use a separate piece of paper for the outline. With your student, choose up to three key words per line to help your student remember what will be in the story. Symbols and numbers are free.

Your outline might look like the one below. The questions used to create the outline are printed here for your reference, but you would not normally write down the questions. There is no perfect outline. Your student may want to start with Goldilocks walking in the woods and then introduce the bears. It doesn’t matter as long as the parts of the story are clear: characters and setting first, then the plot (problem), and finally the climax and resolution.

- | | |
|-------------------------------|------------------------------|
| (Who is the story about?) | I. three bears |
| (What are they like?) | 1. Papa, Mama, Baby |
| (Where did they live?) | 2. little cottage, woods |
| (What did they do?) | 3. porridge, breakfast |
| (What did they do?) | 4. too hot, walk woods |
| (What is the problem?) | II. Goldilocks came |
| (What does she need or want?) | 1. curious, goes in |
| (What does she do?) | 2. sees porridge, eats |
| (What else does she do?) | 3. chairs, sits, breaks |
| (What else does she do?) | 4. tired, upstairs, beds |
| (What does she do?) | 5. sleeps |
| (How is the problem solved?) | III. Bears return |
| (What do they see?) | 1. find mess downstairs |
| (What do they do?) | 2. go upstairs |
| (What do they say?) | 3. Here she is! |
| (What does she do?) | 4. screams, runs |
| (What happens after?) | 5. bears chase, ø catch |
| (What is learned?) | Final Clincher: don’t snoop! |

Feel free to use any short fable or tale for this lesson.

Use plain paper to make an outline with your student. Do not write on the poster.

Have your student copy as much of the outline as he can into his notebook during his work time. Using standard wide-ruled notebook paper, your student will likely need a full page per paragraph (per Roman numeral). The final clincher should be included on the page with the third paragraph outline. This is a lot of copying! If it is overwhelming to your student, have him only copy one of the outlines.

Day 2: Write one paragraph.

Now that the outline is complete, your student may use the outline to write his story. Review the three parts of the story. Each Roman numeral will produce a paragraph of the story.

- I. The beginning: characters and setting
- II. The middle: the plot or problem
- III. The end: the climax and resolution

Today your student will compose just the first paragraph of his story. This is the part that tells the beginning—the characters and setting.

Read the first words in the outline after the Roman numeral one, and ask your student if he can turn those words into a sentence. You might need to help him get started, “Once upon a time...” If your student finds printing easy, have him write out the sentence he just composed. If he needs help remembering the words he said, remind him. Help him with spelling if he asks, but encourage him to not worry about spelling, or he will lose his train of thought. Since the spelling can be fixed later, focus on getting the words down on paper. If he needs you to scribe the sentence, that is fine too.

If your student freezes at the thought of writing out the words, you may scribe them for him, but gentle encouragement and willingness to help on your part may give him the confidence to proceed on his own. You cannot help your student enough!

Once the first sentence is written, use the 4-Point Check to ensure its completeness. Correct any spelling and end mark errors with a smile (and not a lecture). Then continue to write the first paragraph sentence by sentence using the remaining words in the outline. Stop when you have completed the first paragraph of the story.

Below are a sample outline and how a student *might* have turned it into sentences. Some students will want to embellish the story, change the key words, or combine the sentences. That is fine as long as it remains about a paragraph in length. Remember, this is a story *summary*, and the outline is just a guide to keep the parts and order of the story straight. If your student wants to rearrange the details in the story, that is fine too.

I. three bears

1. Papa, Mama, Baby
2. little cottage, woods
3. porridge, breakfast

4. too hot, walk woods

Once upon a time there were three bears named Papa Bear, Mama Bear, and Baby Bear.

(see first sentence)

They lived in a cottage in the forest. One morning they made oatmeal for breakfast.

It was way too hot for them to eat, so Mama Bear said let’s go for a walk and let it cool off. So they did.

Note: Quotation marks are not required for primary students.

If you were scribing for your student, have him use what you wrote for copy work. If your student is struggling with dysgraphia, have him copy what he can. The goal is to finish; however, he does not need to meet that goal today. Continue to encourage him with what he *can* do. If copy work is an extreme challenge, your student may simply illustrate what you wrote.

Day 3: Write one paragraph.

Use the outline to write the second paragraph of the story, sentence by sentence. Again, help your student as much as needed. Use the outline as a guide, but feel free to change the details if needed. If you did the scribing, have your student copy as much of the paragraph as he can during his work time.

Day 4: Write one paragraph.

Use the outline to write the third and final paragraph of the story, sentence by sentence. Follow the same procedure used on days 2 and 3.

Be sure to end the story with a bang using some kind of final clincher—something learned or some final statement. Don't write "The End." When the story is complete, your student may illustrate it if desired.

Sample

This lesson will require at least a week to complete.

All About Spelling

Continue to teach spelling, fifteen minutes each day.

Composition: Unit 1 and 2 Outlines and Summaries

In this lesson you will switch to non-fiction writing. Unit 1 teaches how to turn a source text (a paragraph) into a key-word outline, and Unit 2 explains how to turn that outline back into a paragraph. The goal of these units is to teach a student to limit facts to just a few key words and to use those key words to write a paragraph with complete sentences. Because the reading portion of *Primary Arts of Language* follows a farm theme, the source paragraphs are about various farm animals. You are welcome to use other paragraphs if you wish. Just be sure the sources you use are at or below your student's reading level and only contain a few sentences.

Advanced students can often manage two paragraphs per week; however, weaker students might only complete one paragraph per week.

The student book contains more than just the paragraph. It also includes the basic directions for you to guide your student through this entire process. The guide and instructions are meant for the teacher, not the student, so do continue to show your student exactly what to do with the paragraph.

Remember, some students will latch onto this right away and be off, working on their own, while others will need weeks of modeling and help with handwriting to get it done. Help your student as much as he needs to succeed. Give him encouragement over each little achievement he makes.

As you write on these farm themes, your students would likely enjoy stories by James Herriot. There are a few beautifully illustrated picture books with some of his stories. You might want to look for the *James Herriot's Treasury for Children* at your library, or look for the individual books, such as *Bonny's Big Day* and *Blossom Comes Home*.

As you spend the next couple of weeks writing about cows, your student would likely enjoy Doreen Cronin's picture book, *Click, Clack, Moo: Cows That Type*. If you enjoy that one, there is a sequel, *Giggle, Giggle, Quack*.

Day 1: Read and discuss a paragraph; create a key-word outline.

With your student, read the "Dairy Cows" paragraph provided in the Part III Student Book. Spend a few minutes discussing the paragraph. The discussion of the paragraph is crucial to writing. What seems very obvious to us is not as clear to a primary student. Spending a few minutes discussing the material now will make the writing much more successful. To initiate discussion, the student pages include several questions you can ask your student. You do not need to ask all the questions, but ask enough that the student has more information than he needs to write.

Once the paragraph has been read and discussed, re-read each sentence, and help your student choose key words for each sentence. If the sentence is very short, choose one or two key words. If the sentence is long, your student may choose up to three words. Symbols and numbers are not counted (they are free). Symbols are limited to standard symbols (this is not an art lesson!). Give your student as much help as he needs to choose key words. Nouns and verbs usually make great key words; adjectives are great too.

On the next page are suggestions for a key-word outline. This outline is not intended to be the "perfect" outline. The one you and your student create together might be different. The important thing is to limit the words to three or less per sentence. Note the use of commas between the words. These are there to remind your student that these are not sentences, just key words.

Dairy Cows

¹Some cows are raised for their milk. ²One cow can give four gallons of milk a day. ³The farmer milks his cows twice a day. ⁴The milk is put into a large metal tank. ⁵The tank keeps the milk cold. ⁶A truck takes the milk to the dairy.

Dairy Cows

1. cows, raised, milk
2. 4 gallons, milk/day
3. milks, twice, day
4. milk → metal, tank
5. keeps, cold
6. truck, takes, dairy

Have your student prepare a page with numbers for the outline as described on the student lesson page. As you choose key words, you can circle them in the source text before transferring them to the outline page. Do this orally with you scribing the outline. Your student can copy the outline into his notebook later.

Day 2: Test the outline; brainstorm dress-ups; write.

Now that a day has passed, test the outline to make sure it works. Have your student hold the outline and give a little oral report from it. He should look at the outline, read one line of key words, look up, and say a sentence. He can repeat this process until all the lines in the outline have been turned into sentences. Sometimes a student will come up with the exact same sentence that was in the original source text. That is fine. Sometimes he will completely forget what the words meant or have no idea how to turn them into a sentence. Help him get a sentence started and finished as needed. You cannot help him too much.

The Part III Student Book for this lesson includes a section for brainstorming dress-ups for the paragraph.

Some who/which ideas:

- dairy cows, which are raised for their milk
- dairy cows, which live in barns
- dairy cows, which are very large animals
- dairy cows, which sometimes will kick a bucket
- metal tank which keeps the milk cold
- metal tank which holds hundreds of gallons
- truck which comes every other day
- truck which takes the milk to the dairy

For the “-ly” adverb, you might try one or more of the following:

- carefully, usually, faithfully raised
- routinely, daily, dutifully milk the cows
- usually, quickly, takes

Once these are complete, you can help your student turn the outline back into a written paragraph, sentence by sentence. Remind him that although many ideas for dress-ups were discussed, he is not expected to include them all in his paragraph. Students often put in too many dress-ups at first. That is fine. Let him play with them for now if he enjoys it. I taught one girl who used an “-ly” adverb with *every* verb in her first few paragraphs—she had a blast. Over time, she learned to use only a few per paragraph. Other students will not put in a single dress-up. That is fine for now too. There are no style requirements in the primary grades.

Help your student create a title from the last sentence. If you scribed your student’s paragraph for him, have him use it for copy work.

Day 3: Read and discuss a paragraph; create a key-word outline.

Repeat the procedure from day 1 using the “Holstein” paragraph provided in of the Part III Student Book. Read, discuss, and create a key-word outline together. Below is a sample outline for modeling purposes.

The outline that you and your student create will likely be different. If your student has trouble deciding on words for the outline, help him. One way to help is to read the sentence and say the key words more loudly than the others. Another trick is to remember that when one of the key words is in the title (like “Holsteins” below), you do not need to waste one of your key words on it.

<u>Holsteins</u>	<u>Holsteins</u>
¹ Holsteins are the most common milk cow. ² They weigh about 1500 pounds. ³ They are almost five feet tall. ⁴ Their coats are black and white. ⁵ No two cows have the same black and white pattern.	1. most, common, milk 2. weigh, about, 1500 pounds 3. 5 feet, tall 4. coats, black, white 5. no, 2, cows, same

Have your student copy the outline into his writing notebook.

Day 4: Test the outline; brainstorm dress-ups; write.

Have your student use the key-word outline created on day 3 to give an oral report. Then together brainstorm dress-ups, and write the paragraph.

For the who/which clause, any of the facts can be combined. For example:

- Holsteins, which are the most common milk cow, weigh about 1500 pounds.
- Holsteins, which are five feet tall, weigh about 1500 pounds.

For the “-ly” adverb, try:

- incredibly, usually, surprisingly weigh

This lesson will require at least a week to complete.

All About Spelling

Continue to teach spelling, fifteen minutes each day.

Composition: Unit 7 Creative Writing

Now that your student has become good at choosing key words and turning them back into a paragraph, he is ready for Unit 7: creative writing. According to Webster's 1828 dictionary, some of the definitions of the word *create* are "to make or form, to be the cause of, to generate, to bring forth." Creative writing is simply bringing forth what is already in the brain. The trick is getting it out. Just as you used the Story Sequence questions to get an outline for a story, you will now use the Brain questions to get a key-word outline for the creative writing.

Andrew Pudewa tells students that the best way to get information out of the brain is to do it the same way that your mom does: Ask questions. "Where have you been? What are you doing? How are you going to clean this up??" In Unit 7, your student will learn how to ask his own brain questions and create a key-word outline from the answers.

Because Unit 7 has a student write on anything that is in his brain, it can be used as a written narration for anything recently read or discussed. It also makes letter writing more meaty and can be used to write about anything in which your student has an interest. The best part of Unit 7 is that all you need is a blank piece of paper to make it work; thus, there will be no student pages other than the Creative Writing poster, which models the unit, and the Dress-Up poster, which reminds a student to add style.

Day 1: Introduce Unit 7; create a key-word outline.

Look at the Creative Writing poster provided in the student notes and in the Appendix of this book. Explain to your student that instead of writing from a paragraph, today he can write about anything he wants. The first task is the hardest: to pick something.

First, do a "brain inventory" of what your student knows. Make a list in his writing notebook, and keep the list for future paragraphs.

Ask him some questions to help him create a list of the things in his brain:

- Do you have any pets? List them.
- Do you wish you had a pet? What kind?
- What toys do you like to play with?
- What is your favorite food?
- Do you have any friends? Name them.
- Do you have a mom, dad, sisters, brothers? List them.
- Have you been on a trip? Where?
- What are some places you like to visit in your town? List them.
- What do you like to play with outside?
- Do you play sports? Which ones?
- Do you have a favorite sports team? Which one(s)?
- Do you play an instrument? Which one?

Next, choose something on the list. This is also very hard to do. I have often had to coax a student to choose, or I helped him close his eyes and poke.

Once you have the topic, start an outline. Copy the numbers from the Creative Writing poster onto a sheet of paper. Put a Roman numeral one first, then the numbers 1–4 underneath. He can then write "clincher" on the last line.

Next to the Roman numeral one, write whatever topic you chose from the list. Writing a topic there is kind of like labeling a box. It tells us what is in the box. In the same way, everything else in the outline has to have something to do with the thing on the first line.

The task is to fill in the details for numbers 1–4. Each line can have up to three key words, but instead of getting those key words from sentences, they will come from the brain. Ask your student questions about his topic, and help him turn the answers into key words.

Your conversation might go like this:

Teacher You decided to write about your pet dog, Duke. Wonderful! Write, “pet, dog, Duke” next to the Roman numeral one. Everything else we put with the other numbers has to have something to do with Duke. What do we know about Duke? These “brain questions” on the Creative Writing poster can help us. Here is a good one (point to “What”). *What* is your favorite thing about Duke?

Student I don’t know.

Teacher Well, when you took Duke outside this morning, *what* did he do?

Student Duke chased a rabbit.

Teacher We can put that in our outline next to the first number; “chases, rabbits.” Does Duke do any tricks?

Student Yes. He can beg, speak, and roll over.

Teacher (writing in the outline) “beg, speak, roll.” Great. (Point to “best” on the poster.) What is the *best* thing about Duke?

Student Having him sleep in my bed at night.

Teacher (writing in the outline) “sleep, bed, night.” That is a fun thing. (Point to “worst” on the poster.) What is the *worst* thing about Duke?

Student When he gets dirty and I have to give him a bath—he hates baths.

Teacher (writing in the outline) “worst, hates, baths.” That is all we need! I am going to write the word “clinchier” on the last line. We’ll talk about that tomorrow. Copy the outline, and tomorrow we will write it up.

Have your student copy the outline. If you would like to see more sample outlines, check out Shirley George’s handout for Units 1 and 2 writing. She provided sample outlines that a class of first and second graders created about the volunteers who worked in their classroom. Her handouts are in the Appendix.

Day 2: Test the outline; brainstorm dress-ups; write.

Just as you did for the paragraphs on farm animals, have your student use the creative writing outline to give a little oral report. He should look at the outline, read one line of the key words, look up, and say a sentence. Help him with this as much as needed.

When he gets to the “clinchier” in the outline, tell him that it is like the final clincher in a story. The last sentence should finish the paragraph and should repeat some of the words or ideas from the first sentence. Many

Duke

I. pet, dog, Duke

1. chases, rabbits

2. beg, speak, roll

3. sleep, bed, night

4. worst, hates, baths

Clincher

What is a Clincher?

The last line of the paragraph should be a clincher. Just as the final clincher of a story brings the story to an end with a bang, a clincher at the end of the paragraph makes the paragraph complete.

For starters, you can have your student repeat the key words in the topic sentence in the clincher line. As he gains experience writing, the clincher can be refined.

At minimum, the clincher should repeat or reflect key words from the first sentence. Often an opinion statement makes a great clincher.

times, an opinion statement about whatever is in the paragraph is a great way to end. If the first sentence was, “I have a pet dog named Duke,” the final line might be “I love my dog, Duke” or “Duke is a great dog” or “Duke is goofy, but I love him anyway.”

This is a standard for all paragraphs that have a topic. The formal rule is “the topic sentence and the clincher sentence must repeat or reflect 2–3 key words.” Your student doesn’t need to know the rule verbatim or fully understand the term *topic*. Just teach him to say something about the first sentence in the last sentence.

Brainstorm the dress-ups with your student using the same methods modeled in previous lessons.

Once the dress-ups have been discussed and suggestions written out, your student should write a paragraph from his outline. Help him come up with sentences if he needs help. The dress-ups are optional. If you scribe the paragraph for him, have him use the paragraph for copy work.

Day 3: Choose another topic; create a key-word outline.

Repeat the procedure from day 1 using another topic from his “brain inventory.” Help him create a key-word outline as needed. He will likely need help doing this for a while. Getting details out of a brain is hard work!

Have him copy the outline into his notebook.

Day 4: Test the outline; brainstorm dress-ups; write.

Repeat the procedure from day 2: Test the outline by giving an oral report, brainstorm dress-ups, think of a clincher sentence, and write the paragraph.

What next?

This concludes *Part III: Composition with Style* of the *Primary Arts of Language: Writing*. There is a certificate at the end of the Part III Student Book for you to present to your student.

Practice Units 1, 2, 3, and 7

Continue to practice what you have been learning. Write stories, paragraphs, letters, and scrapbook pages. Help your student with the process until it is easy.

If you would like more materials to help you with Units 1–3, there are some ready-made products to help you:

- *Articles and Stories for Units 1 and 2* provides more paragraphs for practice.
- *Story Sequence Sources for Unit 3 Narrative Stories* is a collection of stories suitable for multiple ages.

Spelling

Continue with *All About Spelling* until you complete levels 1, 2, and 3. At that point, you can switch to the *Phonetic Zoo*, which allows for more independent learning.

Teaching Writing: Structure and Style

The next thing for you, the teacher, is to watch our teacher's program, *Teaching Writing: Structure and Style*, which will show you how to continue to teach writing through the elementary and upper grades.

If you would like to use more lesson plans to take you through the other units, the following are suitable for the elementary grades:

- *Geography Based-Writing Lessons* (using Holling books)
- *All Things Fun and Fascinating* by Lori Verstegen
- *Fables, Myths and Fairy Tales* by Maria Gerber
- *Ancient History-Based Writing Lessons* by Lori Verstegen

The Student Books for each Part are on the Primary Arts of Language: DVD-ROM. They are in PDF format for easy printing.

Part I: Printing

Printing Lessons: Students will begin using letter blocks and progress to lines and spaces in Lesson 14. Lowercase letters are presented first in order of starting stroke. Capitals will be introduced quickly. Numbers can also be taught using the letter blocks first. Finally, practice printing words on lines.

Oral Story Summaries will also be practiced daily.

Lesson	Printing	Story Sequence	All About Spelling
1	[Unlined blocks] <i>c, o, a</i>	Introduce the Story Sequence Chart.	
2	[Unlined blocks] <i>d, g, u</i>	Summarize a story.	
3	[Unlined blocks] <i>i, l, k</i>	Summarize a story.	
4	[Unlined blocks] <i>b</i>	Summarize a story.	
5	[Unlined blocks] <i>r, e</i>	Summarize a story.	
6	[Unlined blocks] <i>p, t</i>	Summarize a story.	
7	[Unlined blocks] <i>m, n, h</i>	Summarize a story.	
8	[Unlined blocks] <i>y, f</i>	Summarize a story.	
9	[Unlined blocks] <i>s, qu</i>	Summarize a story.	
10	[Unlined blocks] <i>v, w</i>	Summarize a story.	
11	[Unlined blocks] <i>j, x, z</i>	Summarize a story.	
12	[Unlined blocks] <i>C, O, P, S, U</i>	Summarize a story.	Begin <i>All About Spelling</i> any time now.
13	[Unlined blocks] <i>V, W, X, Y, Z</i>	Summarize a story.	Complete instructions to set up <i>All About Spelling</i> are in the introduction of Part II of these lessons (see page 47 of this teacher's manual).
14	[Unlined blocks] <i>B, I, J, K</i> ; [Lines and spaces] <i>a, c, s</i>	Summarize a story.	
15	[Unlined blocks] <i>L, M, T</i> ; [Lines and spaces] <i>a, e, i, o, u</i>	Summarize a story.	
16	[Unlined blocks] <i>A, D, E</i> ; [Lines and spaces] <i>m, n, r</i>	Summarize a story.	
17	[Unlined blocks] <i>F, G, H</i> ; [Lines and spaces] <i>v, w, x, z</i>	Summarize a story.	Begin with Step 1 that tests which letters a student needs to practice.
18	[Unlined blocks] <i>N, Q, R</i> ; [Lines and spaces] <i>b, h, k, l, t</i>	Summarize a story.	
19	[Unlined blocks] any that need practice; [Lines and spaces] <i>g, qu, j, p, y</i>	Summarize a story.	Before moving on, repeat each Step daily until your student masters it. It generally takes a week to master a step, but that is highly variable. There is no such thing as "getting behind." Mastery is what is important.
20	[Lines and spaces] <i>d, f</i>	Summarize a story.	
21	Optional Lesson: Numbers 0, 1, 2, 3	Summarize a story.	
22	Optional Lesson: Numbers 4, 5, 6	Summarize a story.	
23	Optional Lesson: Numbers 7, 8, 9	Summarize a story.	
24	<i>căn căn cãn; răn răn răn</i>	Summarize a story.	
25	<i>see see see; come come come</i>	Summarize a story.	

Lesson	Printing	Story Sequence	All About Spelling
26	<i>ănd ănd ănd; down down down</i>	Summarize a story.	Continue <i>All About Spelling</i> . Repeat each step daily until your student masters it.
27	<i>nō nō nō nō; sō sō sō sō</i>	Summarize a story.	
28	<i>gō gō gō gō; mē mē mē mē</i>	Summarize a story.	
29	<i>wē wē wē wē; shē shē shē shē</i>	Summarize a story.	
30	<i>ăt ăt ăt ăt; look look look</i>	Summarize a story.	
31	<i>hē hē hē hē; like like like</i>	Summarize a story.	

Part II: Copy Work

Students will copy sentences, marking vowels and helpers. Students might be invited to compose their own sentence to copy if desired.

Students will discover how to add style by learning basic parts of speech and by playing with them.

Oral story summaries will also be practiced daily.

Lesson	Copy Work	Style (Grammar)	Story Summary	All About Spelling	
1	<i>Look ăt Săm.</i> <i>Săm likes to jŭmp.</i>	Punctuation: End marks Punctuation Poster	Continue to use the chart to orally summarize short stories, chapters of a book, cartoons, etc. Move from just answering the story sequence questions to actually retelling the story.	Continue (or begin) to use <i>All About Spelling</i> . Repeat each Step daily until your student masters it before moving on. It generally takes a week to master a step, but that is highly variable. There is no such thing as “getting behind.” Mastery is what is important.	
2	<i>Săm likes Pete.</i> <i>Pete căn gō ũp.</i>				
3	<i>This is a barn.</i> <i>It is a big barn.</i>				
4	<i>Horses like hay.</i> <i>Hay is green.</i>				
5	<i>Shē hăs a rĕd hăt.</i> <i>This is a blue hăt.</i>	Nouns and Pronouns Noun Poster			There is a chart at the end of the Appendix which describes what to expect in each step.
6	<i>Hē căn gō ũp.</i> <i>Hē căn gō down.</i>				
7	<i>Come ũp, Kitty.</i> <i>This is fŭn for mē.</i>				
8	<i>Shē likes to hĕlp.</i> <i>Shē will hĕlp Kitty.</i>				
9	<i>A horse is big.</i> <i>A dŭck is little.</i>	Who/Which Clause Who/Which A-Z Project			
10	<i>Dŏn căn gō down.</i> <i>Hē likes to gō făst.</i>				
11	<i>Jill likes the kite.</i> <i>The kite is fŭnny.</i>				
12	<i>Here is my bōne.</i> <i>Hē căn eat a bōne.</i>				

Lesson	Copy Work	Style	Story Summary	All About Spelling
13	<i>Duke löst his böne. Where is his böne?</i>	Strong Verbs Verb Poster with mini-thesaurus Who/Which Project continued	Continue to orally retell a story a day.	Continue working through the steps.
14	<i>A bäd män comes. Duke will stöp him.</i>			
15	<i>Hē barks and barks. The män runs away.</i>			
16	<i>Here is a rōck. The rōck is round.</i>			
17	Beginning consonants	Who/Which Project continued		
18	Beginning consonants			
19	Beginning consonants			
20	Beginning consonants			
21	Ending consonants	Quality Adjectives Poster with mini-thesaurus Who/Which project cont.		
22	Ending consonants			
23	Ending consonants			
24	Ending consonants			
25	Fill in a word	“-ly” Adverbs “-ly” Adverb Poster		
26	Fill in a word			
27	Fill in a word			
28	Fill in a word			
29	Fill in a word	Dress-Up Detective Who/Which Project cont.		
30	Fill in a word			
31	Fill in a word			
32	Fill in a word			
33	Fill in a word			
34	Fill in a word	Finish Who/Which Project		
35	Fill in a word			
36	Fill in a word	Pattern Writing One ____ing (animal)		
37	Fill in a word			
38	Make new words			
39	Make new words			
40	Make new words			

Part III: Composition

Includes Spelling

While continuing to work through *All About Spelling*, students will write paragraphs and stories.

Lesson	Composition	Style (Optional)	<i>All About Spelling</i>
1	<p>Unit 3 Story Sequence Day 1: Use the Story Sequence Chart to create an outline for a three-paragraph story. Suggested story: "Goldilocks and the Three Bears" Day 2: Write one paragraph. Day 3: Write one paragraph. Day 4: Write one paragraph.</p>		<p>Continue <i>All About Spelling</i>. Work through the steps, mastering each one before moving on.</p> <p>If you complete Level 1 before the year is out, continue on to Level 2.</p>
2	<p>Unit 3 Story Sequence Day 1: Use the Story Sequence Chart to create an outline for a three-paragraph story. Suggested story: "The Ant and the Chrysalis" Day 2: Write one paragraph. Day 3: Write one paragraph. Day 4: Write one paragraph.</p>	who/which clause	
3	<p>Unit 3 Story Sequence Day 1: Use the Story Sequence Chart to create an outline for a three-paragraph story. Suggested story: "The Ant and the Grasshopper" Day 2: Write one paragraph. Day 3: Write one paragraph. Day 4: Write one paragraph.</p>		
4	<p>Unit 3 Story Sequence Day 1: Use the Story Sequence Chart to create an outline for a three-paragraph story. Suggested story: "The Donkey and His Shadow" Day 2: Write one paragraph. Day 3: Write one paragraph. Day 4: Write one paragraph.</p>	who/which clause "-ly" adverb	
5	<p>Units 1 and 2 Outlines and Summaries Day 1: Read the "Dairy Cows" paragraph; discuss. Choose key words. Copy the outline. Day 2: Test the outline by giving an oral report. Brainstorm dress-ups. Write a paragraph. Day 3: Repeat day 1 with the "Holsteins" paragraph. Day 4: Repeat day 2 using the "Holsteins" outline.</p>		
6	<p>Units 1 and 2 Outlines and Summaries Day 1: Read the "Jerseys" paragraph; discuss. Choose key words. Copy the outline. Day 2: Test the outline by giving an oral report. Brainstorm dress-ups. Write a paragraph. Day 3: Repeat day 1 with "How Cows Eat." Day 4: Repeat day 2 using the "How Cows Eat" outline.</p>		

Lesson	Composition	Style (Optional)	<i>All About Spelling</i>		
7	Units 1 and 2 Outlines and Summaries Day 1: Read the “Pigs” paragraph; discuss. Choose key words. Copy the outline. Day 2: Test the outline by giving an oral report. Brainstorm dress-ups. Write a paragraph. Day 3: Repeat day 1 with the “Pet Pigs” paragraph. Day 4: Repeat day 2 using the “Pet Pigs” outline.	who/which clause “-ly” adverb quality adjectives	Continue <i>All About Spelling</i> . Work through the steps, mastering each one before moving on. If you complete Level 1 before the year is out, continue on to Level 2.		
8	Units 1 and 2 Outlines and Summaries Day 1: Read the “Sheep” paragraph; discuss. Choose key words. Copy the outline. Day 2: Test the outline by giving an oral report. Brainstorm dress-ups. Write a paragraph. Day 3: Repeat day 1 with the “Wool” paragraph. Day 4: Repeat day 2 using the “Wool” outline.				
9	Units 1 and 2 Outlines and Summaries Day 1: Read the “Timid Sheep” paragraph; discuss. Choose key words. Copy the outline. Day 2: Test the outline by giving an oral report. Brainstorm dress-ups. Write a paragraph. Day 3: Repeat day 1 with the “Sheepdogs” paragraph. Day 4: Repeat day 2 using the “Sheepdogs” outline.				
10	Units 1 and 2 Outlines and Summaries Day 1: Read the “Horses” paragraph; discuss. Choose key words. Copy the outline. Day 2: Test the outline by giving an oral report. Brainstorm dress-ups. Write a paragraph. Day 3: Repeat day 1 with the “Appaloosas” paragraph. Day 4: Repeat day 2 using the “Appaloosas” outline.	who/which clause “-ly” adverb quality adjectives because clause			
11	Units 1 and 2 Outlines and Summaries Day 1: Read the “Horses Sleep” paragraph; discuss. Choose key words. Copy the outline. Day 2: Test the outline by giving an oral report. Brainstorm dress-ups. Write a paragraph. Day 3: Repeat day 1 with the “Ponies” paragraph. Day 4: Repeat day 2 using the “Ponies” outline.				
12	Units 1 and 2 Outlines and Summaries Day 1: Read the “Rabbits” paragraph; discuss. Choose key words. Copy the outline. Day 2: Test the outline by giving an oral report. Brainstorm dress-ups. Write a paragraph. Day 3: Repeat day 1 with the “Chickens” paragraph. Day 4: Repeat day 2 using the “Chickens” report.				

Lesson	Composition	Style (Optional)	<i>All About Spelling</i>
13	<p>Unit 7 Creative Writing</p> <p>Day 1: Pick a topic to write a paragraph about. Use the “brain questions” to create a key-word outline. Copy the outline.</p> <p>Day 2: Test the outline by giving an oral report. Brainstorm dress-ups. Write (or have a parent scribe) a paragraph.</p> <p>Day 3–4: Repeat days 1–2 using another topic if desired, or spend the time copying and illustrating the first paragraph.</p>	<p>who/which clause</p> <p>“-ly” adverb</p> <p>quality adjectives</p> <p>because clause</p>	<p>Continue <i>All About Spelling</i>. Work through the steps, mastering each one before moving on.</p> <p>If you complete Level 1 before the year is out, continue on to Level 2.</p>
14	<p>Unit 7 Creative Writing (Letters)</p> <p>Day 1: Pick a topic to write a letter to send to someone. Use the “brain questions” to create a key-word outline. Copy the outline.</p> <p>Day 2: Test the outline by giving an oral report. Brainstorm dress-ups. Write (or have a parent scribe) a paragraph.</p> <p>Day 3–4: Repeat days 1–2 using another topic if desired, or spend the time copying and illustrating the first paragraph.</p>	<p>who/which clause</p> <p>“-ly” adverb</p> <p>quality adjectives</p> <p>because clause</p> <p>strong verb</p>	
15	<p>Unit 7 Creative Writing (Written Narration)</p> <p>Day 1 Pick a topic from your history or science reading to write about. Use the “brain questions” to create a key-word outline. Copy the outline.</p> <p>Day 2: Test the outline by giving an oral report. Brainstorm dress-ups. Write (or have a parent scribe) a paragraph.</p> <p>Day 3–4: Repeat days 1–2 using another topic if desired, or spend the time copying and illustrating the first paragraph.</p>		
16	<p>Unit 7 Creative Writing (Scrapbook)</p> <p>Day 1 Find a picture in your family photo album to write about. It can be from a field trip, vacation, or family event. Choose a topic to write about the event of the picture. Use the “brain questions” to create an outline. Copy the outline.</p> <p>Day 2: Test the outline by giving an oral report. Brainstorm dress-ups. Write (or have a parent scribe) a paragraph.</p> <p>Day 3–4: Repeat days 1–2 using another picture if desired, or spend the time copying and illustrating the first paragraph.</p>		

The Letter Stories

a	a is the angry letter	Start with a c, close it up and continue the line straight down and curve it a little at the bottom to make a little ponytail. <i>a</i> is the angry letter because the boys often pull her hair and make her say ă .
b	b is the bomb letter	Start at the top, draw a line straight down, then bounce up and over (in the direction we read). b , b , boom!
c	c is the happy letter	Start at the top and circle around, but don't close it up! This is the happy cookie because somebody took a big bite! c , c , cookie.
d	d is the dog letter	Start with a c to make the dog's head. Circle around and then make a tall straight up, and come straight down. d , d , doggie.
e	e is the toothy letter	Start with a straight line across (left to right) then circle up and around. Do not close it up. That line reminds me to show my teeth when saying the toothy letter ē .
f	f is the slow-leak letter	This is a tall letter. Start at the top and circle up and around and then come straight down. Poke a nail in the side (from left to right) and say the sound of the air hissing out of the tire f .
g	g is the draggy-leg letter	Start with a c, come straight down and put a broken leg underneath. This letter says g as it drags its bent leg across the floor.
h	h is the tired letter	This is a tall letter. Start at the top and draw a line straight down. Bounce back up and make the seat of a chair for mommy to drop into as she says, " h ."
i	i is the crying letter	This is a short letter. Make a little line straight down, and put a tear over the top. Make a high-pitched crying sound: ī .
j	j is the jumping letter	Make a straight line down with a handle under it. Make a dot over the top which is the candle flame. This is the jumping letter: Jack be nimble; Jack be quick; Jack jump over the candlestick!
k	k is the kicking letter	Start with a tall line (from top to bottom). Pick your pen up and start again about halfway down, and kick in and out.
l	l is the licking letter	This tall letter starts at the top and is just a long line. It looks like a lollipop stick that someone has licked clean!
m	m is the mountain letter	Start with a short line and then make two humps like the holes in the mountain for the cars to drive through.
n	n is the nose letter	Start with a short line, then trace back up and make a long nose come out of the top. It is so long that it touches the floor!
o	o is the sad letter	Make a c, but close it up. This is a sad cookie. He says, " ō , nobody took a bite out of me!"
p	p is the bubble letter	Make a stick that goes down into a child's hand. Blow a bubble that will go "pop".
qu	qu is the queen	Print the <i>q</i> by making a c, come up and then down to make her train flowing behind her. Princess <i>u</i> must come after to carry the train.
r	r is the noisy letter	Start this short letter with a line, then trace back up and make a branch coming out on the top. A leopard sits on that branch and says r !
s	s is the snake letter	Start at the top as if you were going to make a c, but swing around and make an s. This snakes says s .
t	t is the telephone pole	Start this tall letter at the top, then cross it with a pole for the telephone wires.
u	u is the princess	This is princess u. She is holding up her hands asking to be picked up, but it comes out " ū ."
v	v is the vase	Slide down then up to make a pretty vase.
w	w is for water	Three fingers held up stands for water. Slide down, slide up, and down and up again.
x	x marks the spot	Slide down, pick the pencil up and slide down the other way making the x.
y	y is the yanking letter	Make a u and then put a curvy handle underneath. This looks like a wrench. Yank it!
z	z is the zigzag letter	It can also be the zipper letter. Zig across the top, zag down, and then zig across again.