



**LANGUAGE ARTS
& LITERATURE**

LEVEL SEVEN

COURSE BOOK

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



The **Good** AND THE *Beautiful*
CURRICULUM



ABOUT THIS COURSE

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

Items Included in the Course Set

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

Subjects Covered in the Course

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

Principles Behind the Course

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

Additional Materials Needed

Gather the following items before the course is started:

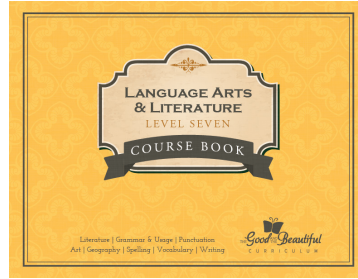
- **A large index card** (for use with the ladders in the *Course Companion*)
- **A timer** (The child will time himself/herself periodically throughout the course.)
- **A set of drawing pencils** (with eraser)
Suggestions from Amazon.com: search for RSET-KCSS OR 497BP
- **A sketchbook** (9"x12")
Suggestions from Amazon.com: search for B0027ACAPY OR B0027A39PY
- **A blank notebook with lined paper** for use with writing assignments

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

The course set comes with the following items:

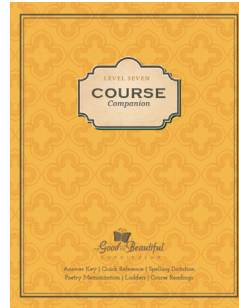
- **Language Arts & Literature Course Book: Level 7**

This 11"x8.5" (landscape oriented), full-color, 208-page course book is spiral bound. The child should complete one lesson in this course book each day (or more if desired). Comes on 60# uncoated paper.



- **Course Companion: Level 7**

This 8.5"x11", black-and-white, 190-page companion to the course book is spiral bound and includes an answer key (for all work in the course book), a quick reference section, States and Capitals Ladders, poetry memorization, spelling dictation, and selected readings for use with the course book.



- **Geography & Grammar Cards**

124 double-sided, full-color flashcards come on high-quality, coated card stock. The same set of flashcards is used for Levels 5–7. Once the child has mastered all the cards, they should be reviewed once a week through Level 7.



- **Level 7 Favorite Classics Reader**

This 6"x9", black-and-white, 256-page, illustrated, non-consumable reader is perfect bound and includes short stories by Leo Tolstoy and the following play and full-length books:

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



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

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

- **Daily Checklist Notepad**

This 25-page 8.5"x11" black-and-white notepad is used daily as the child proceeds through the course.

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

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

How the Course Works

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

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

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

Instructions at the beginning of the Daily Checklist Notepad give more information about the checklist.

The parent or teacher must do the following each day:

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

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

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

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

Course Reading Challenge

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

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

Make Sure the Child Reads and Understands the Following Instructions

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

Spelling

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

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

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

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

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

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

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

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

Writing

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

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

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

Geography and Grammar Cards

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

The child is not expected to master all the cards until the end of Level 7, at which point the cards should be reviewed weekly during Level 8. If the child masters the cards before the end of Level 7, the child should begin his or her weekly review. It is not suggested for the child to start on the High School Cards until he or she starts the High School 1 course.

Grammar Cards

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

Geography Cards

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

Geography

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

Art

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

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

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

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

Length of Daily Work/Length of Course

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

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

TOTAL=90 minutes

This course includes 140 lessons. If the child completes one lesson four days a week, the child will finish the course in one average school year. This allows for 20 vacation days and/or sick days in addition to normal school breaks for Thanksgiving, Christmas, and spring break.

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

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

Answer Key

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

Videos

The child will be directed to watch a few videos during the course at goodandbeautiful.com/level7.

Level 7—At-a-Glance

GRAMMAR, USAGE, & PUNCTUATION

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

adverbs

Step 13: prepositional phrases

Step 14: indirect objects

Step 15: gerund phrases

- sentence types
- subjects, predicates, direct objects, indirect objects
- subject-verb agreement
- subordinating conjunctions
- verb phrases

Level 7—At-a-Glance

GEOGRAPHY

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

Level 7—At-a-Glance

LITERATURE AND ART

LITERATURE

Authors and Poets Studied

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

Included in the Reader

The Blind Brother by Homer Greene

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

Mary Jones and Her Bible by Mary Emily Ropes

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

Short Stories by Leo Tolstoy by Leo Tolstoy

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

Toni the Woodcarver by Johanna Spyri

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

Rudi by Johanna Spyri

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

Moni the Goat Boy by Johanna Spyri

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

Dick Whittington and His Cat by Mary Rea Lewis

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

Concepts Studied

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

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

ART

Artists & Periods Studied

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

Techniques and Principles Studied and Practiced

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

Level 7—At-a-Glance

WRITING

- annotating and paraphrasing challenging texts
- avoiding plagiarism
- citing sources
- creating emotion rather than stating facts
- focusing paragraphs on one main idea
- identifying and writing thesis statements
- using literary devices (simile, metaphor, hyperbole, alliteration, assonance, personification, sensory language)
- maintaining a consistent style in writing
- writing narratives
- prewriting
- revising and rewriting
- using transitions
- using a rich and varied vocabulary
- using descriptive language
- using strong verbs
- varying sentence structures
- using or avoiding active voice
- writing a literary analysis essay
- writing a persuasive essay
- writing an informative essay
- writing concisely
- writing dialogue
- writing effective body paragraphs
- writing effective conclusions
- writing effective opening paragraphs
- writing effective thesis statements
- writing fictional biography
- writing outlines
- writing poetry
- writing summaries
- writing thank you notes
- writing topic sentences

Level 7—At-a-Glance

OTHER

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

COURSE READING CHALLENGE

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

HEIDI

BY JOHANNA SPYRI

COMPLETED

BENJAMIN WEST AND HIS CAT GRIMALKIN

BY MARGUERITE HENRY

COMPLETED

BIOGRAPHY

NAME OF BOOK

COMPLETED

HISTORICAL FICTION

NAME OF BOOK

COMPLETED

HISTORICAL FICTION

NAME OF BOOK

COMPLETED

HISTORICAL FICTION

NAME OF BOOK

COMPLETED

FICTION

NAME OF BOOK

COMPLETED

FICTION

NAME OF BOOK

COMPLETED

NONFICTION

NAME OF BOOK

COMPLETED

LESSON 6

Proper Nouns & Prepositional Phrases

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

- Remember that specific names of people, pets, places (*businesses, parks, libraries, schools*), geographical areas (*oceans, lakes, rivers, continents, states, cities, street names*), religions, holidays, nationalities, brand names, historical events, and organizations are capitalized. Seasons are not capitalized. Courtesy titles are capitalized: Dr., Mrs., Mr., Miss.
 - Remember that prepositional phrases start with the preposition and include any words that modify the preposition.
- Exercise:** For each sentence, put three underlines under letters that should be capitalized but are not. Circle prepositional phrases.

Example: The coloradoriver curves around those cliffs.

BLITHE: happy and without worry

- Everyone loved bethany's blithe spirit.
- Through the fields beneath mount helen, we ran blithely.
- During the great depression, Grandma smith retained a blithe attitude.
- The young, blithe girl from arizona sings like a lark.
- A blithe, beautiful child came bouncing into the room.
- Uncle james always had a blithe attitude, even during the civil war.

- Mrs. pepper's spirit was unusually blithe as she decorated the christmas tree.
- The toddler waved blithely to everyone crossing Story bridge, over the Brisbane river in australia.
- I blithely put on my new nike shoes and ran to central park.

Author Homer Greene

Read:

Years before the electric light bulb and cars were invented, a baby boy named Homer Greene was born in Pennsylvania to an employee of the Pennsylvania Coal Company.

When Homer was a young man, he graduated from college as a civil engineer and worked as a surveyor for a few years with the Pennsylvania Coal Company. His taste, however, was for books and law, and he eventually graduated from law school and became a successful lawyer.

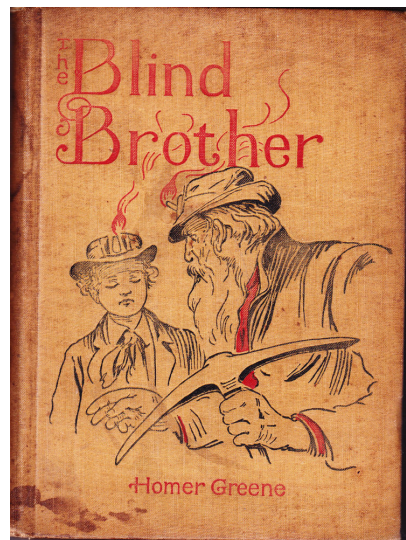
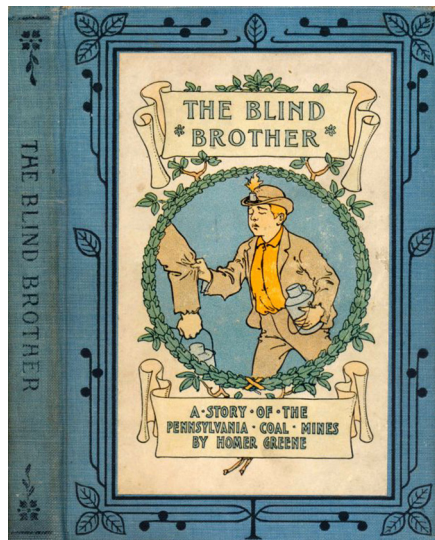
Homer was just sixteen years old when he had his first piece of writing, a short story, published in a magazine. Over the years, he had many stories, poems, and books published.

In this course you will read a book by Homer titled *The Blind Brother*. This story won first place in a story competition for which he was awarded \$1,500—a large sum of money at that time. The story was published in a magazine and was eventually made into a book.

The Blind Brother will take you back in time to the coal mines of Pennsylvania in the 1800s. Because Homer grew up near the coal mines and even worked at the coal mines for a time, he gained the knowledge he needed to create the setting for his book. It is also interesting to note that the book contains a court trial—another topic of which Homer had knowledge since he had worked for years as a lawyer.

The Blind Brother is an engaging book of adventure that also contains powerful and praiseworthy messages about repentance, redemption, family, honesty, selflessness, and love.

Many books today are kept in print for just a few years. *The Blind Brother* was first published in 1887, and it is still in print today, over 130 years later! Several different editions have been printed over the years. Below are images of two editions of the book. Which cover do you like best?



The Blind Brother: Chapter 1

- Read the following vocabulary words from Chapter 1 of *The Blind Brother*, and read the definitions and example sentences.

waylay: to stop someone who is going somewhere or to attack someone by surprise

*The actress was waylaid by a group of fans as she entered the building.
We were waylaid by a band of robbers who had been hiding in the trees.*

hewn: something cut, chiseled, or shaped with a tool

*He had roughly hewn features.
The statue was hewn from Italian marble.*

exultant: triumphant and happy

*The winning team let out an exultant cheer.
The exultant army had won the battle.*

revel: to take or the act of taking great pleasure in; to celebrate.

We reveled in the thought of our upcoming cruise.

The revel lasted all afternoon; it was quite the celebration!

- Fill in each blank with a vocabulary word from above.

- The slabs of slate were _____ from the gray rocks of the island.
- Do not _____ in sin.
- Admirers always _____ the famous actor when he tries to go somewhere in public.
- When I reached the peak, I let out an _____ shout.
- The bandits often _____ stagecoaches on this road.
- The _____ crowd cheered for the winner.
- The great forest was _____ down in one month.
- Winning the competition left me feeling _____.
- The statue was _____ from solid marble.
- The festival was held on Sunday, so we did not join the _____.

- Open your *Course Companion* to page 99 titled “Challenging Words Practice #1.” Read the words on this page to your parent or teacher and have him or her circle any words you cannot read or pronounce immediately.

- In the *Level 7 Favorite Classics Reader*, read Chapter 1 of *The Blind Brother*.

LESSON 11

Direct Objects & Indirect Objects

Read and complete:

A **direct object** receives the action performed by the subject. (Amy kicked the **ball**.) The **indirect object** indirectly receives the object. (John gave **mom** the book. John cooks **Mother** dinner. The cat gave **Ellen** a glance.)

Exercise: Underline direct objects and circle the indirect objects. Draw the line art image in your sketchbook.

1. The cute dog gave me the ball.
2. We gave the lost dog a warm bath.
3. The adorable dog gave me a lick.
4. I made the tired dog a warm bed.
5. We made the dog a new doghouse.
6. My aunt gave me a new book about dogs.
7. The librarian read us a story about dogs.
8. I gave Mom the dog.
9. The loyal dog brought me my slippers.



Effective Writing: Avoiding Wordiness and Redundancy

Read and complete:

Sometimes writers believe that long and wordy sentences make higher quality writing. However, that is not usually the case. Avoiding unnecessary words makes writing less cluttered and easier to read. However, your sentences do not have to be short or simple. In fact, they can be beautifully complex, such as sentences often found in well-written,

classic books; but they should be clear and concise (not including unnecessary information) and avoid redundant (repetitive) words.

- Exercise:** Rewrite the wordy sentences more concisely. First cover up the example answers with an index card. After rewriting the sentence, compare the example answer to yours. There is not one right way to make a sentence more concise. The example answer just shows one possible way.

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

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

#1: The reason that we did not come to the party, even though we really wanted to come to the party, is that our car would not start when we tried to turn it on because the battery was dead.

Example Answer:

We wanted to come to the party, but our car battery died.

#2: If a sentence has any redundant words, you should remove those redundant words from the sentence to make the sentence clearer.

Example Answer:

To make sentences clearer, remove redundant words.

Proper Nouns & Prepositional Phrases

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

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

Example: The colorado river curves around those cliffs.

ENSHROUD: envelop completely; hide

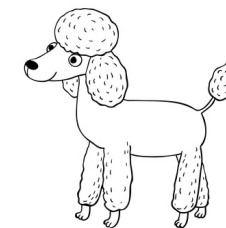
1. Heavy, grey clouds enshrouded central park in New york city.
2. I believe that christianity helps bring light to a world enshrouded by darkness.
3. The catholic priest within the Florence cathedral was enshrouded in a long robe.
4. The peak of mount Fuji in Japan is enshrouded with clouds.
5. Thick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

Diagramming Imperative Sentences

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

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

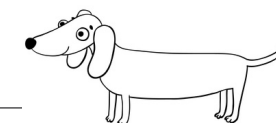
Please wash the quite dirty poodle.



Pet my new, cute dog very gently, please.



Kindly walk the rather energetic dog.



LESSON 12

The Blind Brother: Chapter 5

In the *Level 7 Favorite Classics Reader*, read Chapter 5 of *The Blind Brother*.

✓ Reading Check: Underline the correct answers.

To “thicken the plot” is an idiom that means to make things more complicated or interesting. Underline the two ways that Homer Greene thickens the plot of the book in Chapter 5.

- Jack Rennie is startled and apparently very distraught that Tom Greene is the boy who is the witness, and we get hints that Jack knew Tom’s father.
- Jack Rennie shouts a threat to Tom during the trial, and Tom believes Jack will have a friend carry out the threat. Even though Tom bravely tells the truth, the reader is left wondering if the threat will be carried out.
- Jack Rennie escapes, and that leaves the reader wondering if he will be found and what Jack will do while he is free.

Commas in a Series

Exercise 1: Determine if the commas in each sentence are separating words or phrases. Underline the correct answer.

AUGMENT: to increase in size, number, or strength

- The moaning of the wind, the clouds covering the moon, and her father’s absence all augmented her fear.

Words | Phrases

- Dave sells cookies, cakes, and cupcakes to augment his income.

Words | Phrases

- I am striving to augment my faith, hope, and perseverance.

Words | Phrases

- Eating well, sleeping longer, and exercising regularly augments my ability to work hard.

Words | Phrases

- I hope to exercise more often, to be more cheerful, and to keep my room organized.

Words | Phrases

Read and complete:

Use commas in a series of **three or more** words or phrases **unless all items are joined by OR, AND, or NOR.**

Examples: (Both sentences are correct.)

I bought a cow and a pig and a duck. | I bought a cow, pig, and duck.

Exercise 2: Insert commas where needed.

BRAWNY: muscular or powerful

- The brawny man flexed the muscles in his arms legs and back.
- Not only was the mountaineer a brawny fellow who looked like he could lift a mountain goat, but he was also skillful with a compass and a map and a rope.
- My brawny guide carried my backpack while I carried the compass the map and the canteen.
- We used a compass and map on the trip.
- The brawny man lifted the large case of compasses with ease and threw it into the truck.
- The brawny man augmented his muscles by lifting weights digging ditches and climbing ropes.

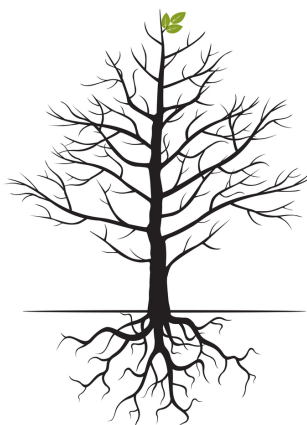


Latin and Greek Roots

Read:

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

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



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

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

Here are some common Latin roots and their meanings:

| | |
|-------------------------|--------------------------------|
| visum – see | verbum – word |
| nomen – name | unus – one |
| annus – year | magnus – large or great |
| mobile – to move | |

Here are some common Greek roots and their meanings:

| | |
|-----------------------------------|------------------------------|
| photos – light | Phono – sound |
| graph – to write or draw | tele – far or distant |
| autos – self | bios – life |
| ology – knowledge or study | |

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

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

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

Example:

photograph - photos and graph light drawing

telephone - _____

autograph - _____

biology - _____

telegraph - _____

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

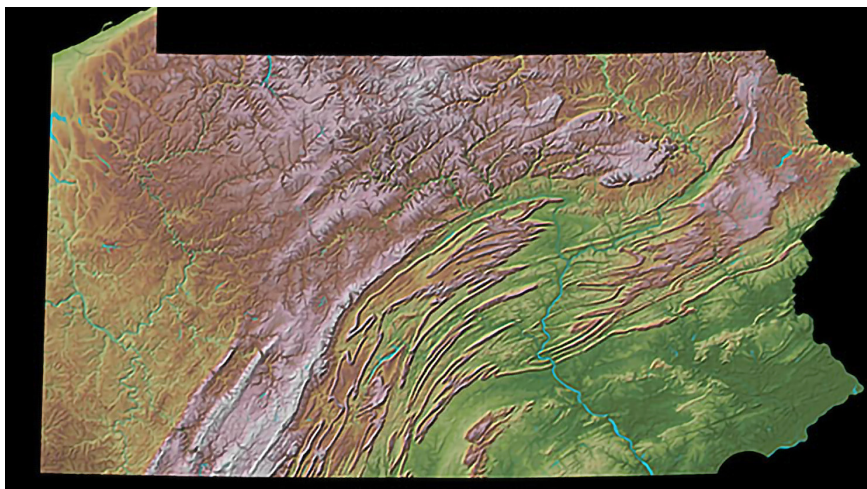
television - _____

automobile - _____

LESSON 13

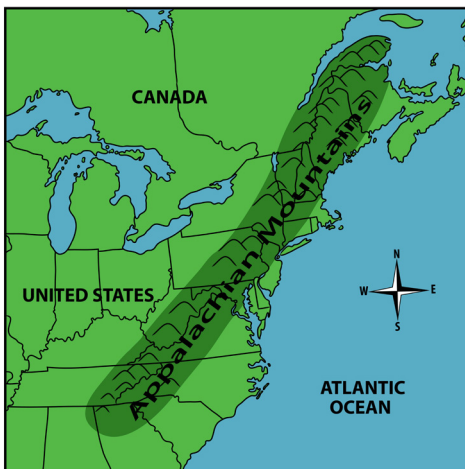
Relief Maps / Appalachian Mountains / Pennsylvania

A **relief map** uses different colors or textures to show the depth or height of hills, mountains, and valleys relative to sea level. The relief map of Pennsylvania on this page shows how the Appalachian Mountains run diagonally across the state.



The **Appalachian Mountains** are a 1,500-mile-long mountain chain that extends from Canada through the Eastern United States.

The Appalachian Trail is a 2,160-mile-long hiking trail. That is a long trail! In fact it is the longest hiking-only footpath in the world. It starts in Maine and goes all the way to Georgia.



As you can see from the relief map on this page, the majority of Pennsylvania is covered with mountains, ridges, and valleys that are part of the Appalachian Mountains.

Let's learn more about Pennsylvania.

Like all mountainous states, the four seasons in Pennsylvania differ greatly according to elevation. Summers tend to be hot and humid but are cooler and less humid at higher elevations. The winters in Pennsylvania are cold and snowy, especially in the mountains.

Paraphrase the following paragraph:

Original Passage

Pennsylvania's 63,200 farms (occupying nearly 8 million acres) are the backbone of the state's economy, producing a wide variety of crops. Leading commodities are dairy products, corn, cattle and calves, mushrooms, poultry and eggs, a variety of fruits, sweet corn, potatoes, maple syrup, and Christmas trees. (factmonster.com)

Paraphrased Passage

Factmonster.com explains that

Appalachian Landscapes by Artist Walt Curlee

Read:

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

Curlee said of his paintings:

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

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

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



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

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

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

Note: The paintings in this lesson are used with paid permission and are copyrighted by Walt Curlee.



LESSON 20

The Body of an Essay

Read:

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

WRITING A BODY PARAGRAPH: FOUR STEPS

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

Topic Sentence

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

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

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

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

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

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

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

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

Writer's Notebook

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

Styles of Writing

Read and complete:

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

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

informal but serious | informal and humorous | formal/scholarly

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

informal but serious | informal and humorous | formal/scholarly

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

informal but serious | informal and humorous | formal/scholarly

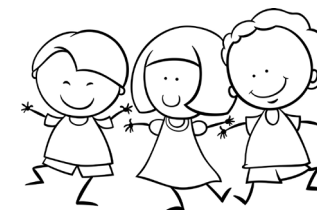
Styles of Drawing

Read and complete:

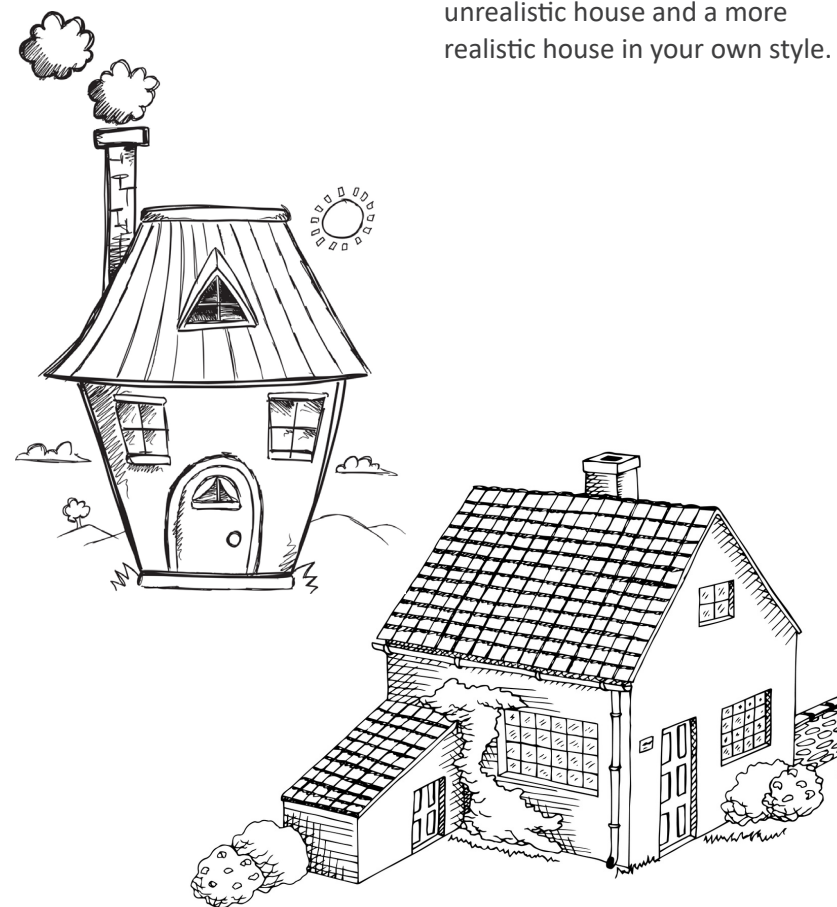
Just as we can break writing into the categories of formal or informal, we can break drawing into the categories of realistic or non-realistic.

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

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



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



LESSON 21

Benefits of Connecting With Nature

Read and complete:

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

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

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

✓ *Reading Check:* Underline the correct answers.

1. **Just looking at beautiful pictures of nature has great benefits.**

TRUE | FALSE

2. **Spending time in nature can boost your immune system.**

TRUE | FALSE

3. **Studies show that students in school programs that incorporate nature perform better on tests only in the subject of science.**

TRUE | FALSE

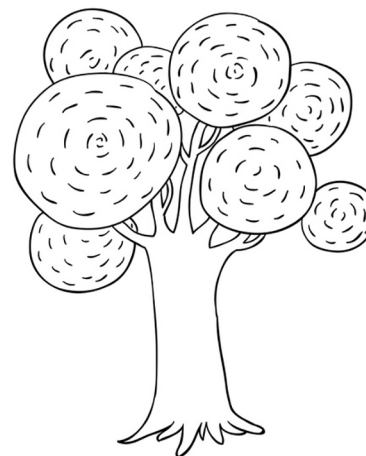
4. **Spending time in nature, as little as 30 minutes a day, can help you sleep better.**

TRUE | FALSE

Drawing Different Styles of Trees

Read and complete:

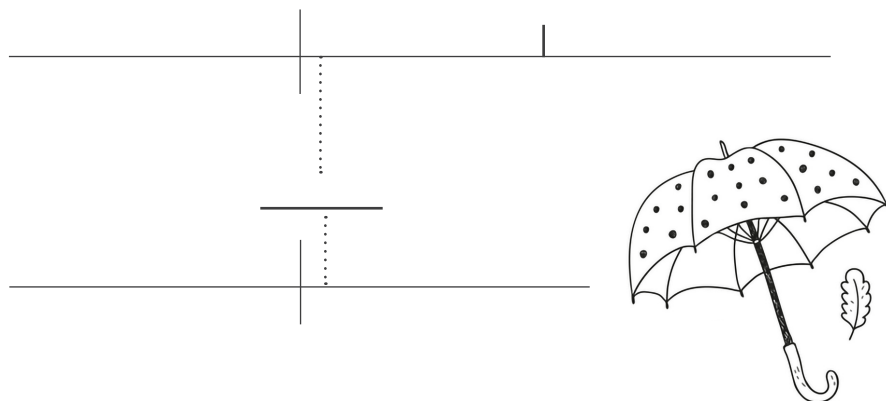
Practice different illustration styles of trees by drawing the pictures on this page. Note how realistic or unrealistic each picture is.



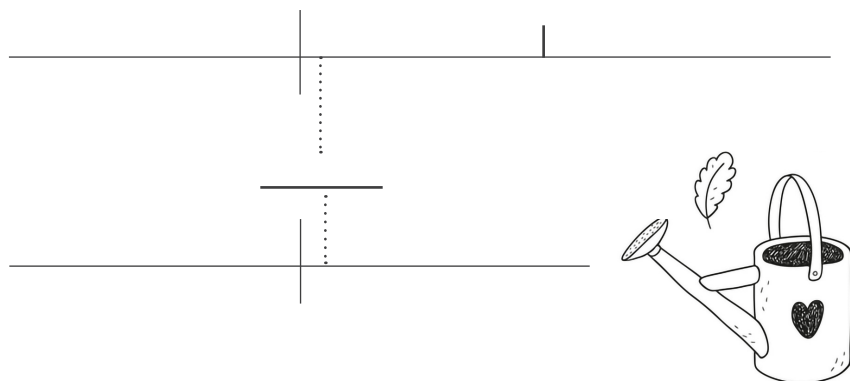
Sentence Diagramming

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

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



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



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

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

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



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



LESSON 22

Capitalization in Titles

- Open your Course Companion to page 25, and read Rule 6: Titles. Then, complete the exercise below.

Exercise 1: Write the titles with correct capitalization. Remember to capitalize the last word in a title, even if it is a short, unimportant word.

up from slavery: an autobiography

anne of green gables

a little maid of philadelphia

five little peppers grown up

the story of rolf and the viking bow

a day on skates

Citing Sources

- Read and complete:

Citing a source means you show, within your text, that you took words or ideas from someone else.

WHY WE CITE SOURCES

1. To show that you have done proper research
2. To give credit to other researchers
3. To avoid plagiarism

HOW TO CITE SOURCES

There are two ways to cite sources:

Works Cited Page: You include a list of all the texts you referenced in your paper; then in your paper, you refer to that reference, usually by noting just the last name of the author and the page number.

In-Text Citation: The full citation is in the body of the text in parentheses, right after the quoted or paraphrased information.

Here are some examples:

Example of In-text Citation

Booker T. Washington wisely stated, "This country demands that every race shall measure itself by the American standard." (Washington, Booker T., *Up From Slavery*, pg 175, 1901) He continues on to explain that by that standard every race must rise or fall.

Example of Works Cited Citation

Booker T. Washington wisely stated, "This country demands that every race shall measure itself by the American standard." (Washington, 175) He continues on to explain that by that standard every race must rise or fall.

Additionally, the following would be included on Works Cited Page at the end of the essay: Washington, Booker T., *Up From Slavery*, 1901

Note: Different style guides have different ways of formatting citations. For example, some style guides say to put a period after pg (e.g., pg. 4), and some say do not use a period (e.g., pg 4). The formatting for citations taught in this course is standard in several style books, but, in college and in other places, it may be required that you follow a specific style guide.

Nature Essay: Part 1

Read:

In this lesson, you are going to write the opening paragraph for an informative essay on the importance of connecting with nature. You will use a formal style in your essay, so avoid being humorous or casual. Later in the course, you will practice informal writing.

THE OUTLINE FOR YOUR ESSAY

An outline is a list that shows what each section of your essay will cover. Later, you will create outlines for other assignments, but for this assignment you will use this outline:

- I. Opening Paragraph
- II. How Connecting with Nature Affects Mood and Mental Health
- III. How Connecting with Nature Affects Physical Health
- IV. How Connecting with Nature Nature Affects Academics
- V. Closing Paragraph

Each section can be one or more paragraphs, but each section must be limited to one main idea.

Write your opening paragraph by completing the following instructions:

Write the opening paragraph for your essay. **You will type this essay** so that you may more easily complete revisions and edits.

To start the opening paragraph, use one of the “Eight Ways to Start an Opening Paragraph” that you wrote in your writer’s notebook. Use any of the ideas, quotes, and statistics on pages 51–52 of your *Course Companion*. Then, transition to your thesis statement, which should come at the end of the paragraph and explain the main idea or purpose of your essay—the benefits of connecting with nature.

For any sources that you quote, cite them using in-text citation. Refer to pages 27–28 in your *Course Companion* for guidelines on in-text citations.

LESSON 23

Than/Then

- Open your *Course Companion* to page 47 and read about the commonly confused word pair THAN and THEN. Then, underline the correct word choice for each sentence.
1. If you do not want to look so pallid, (than | then) spend more time in the sun.
 2. The bossy man was even more officious (than | then) I expected; he was always telling everyone what to do.
 3. The man said I was daft, but (than | then) he apologized and said I was actually very smart.
 4. My brother loves rock climbing, but it scares me too much. He has always been more audacious (than | then) I am.
 5. The lake is so much more placid (than | then) it was yesterday during the storm.
 6. Emma has been more sullen (than | then) usual since her grandfather passed away.
 7. Nothing rankles me more (than | then) being cut off on the freeway.
 8. You abhor spiders? (Than | Then) you should definitely stay out of the old barn.
 9. You are better at consoling crying babies (than | then) I am.

Nature Essay: Part 2

□ Read and complete:

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

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

Caspar David Friedrich and Romanticism

□ Read and complete:

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

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

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

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

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

“Caspar David Friedrich in His Studio” by Georg Friedrich Kersting (1785–1847), 1811





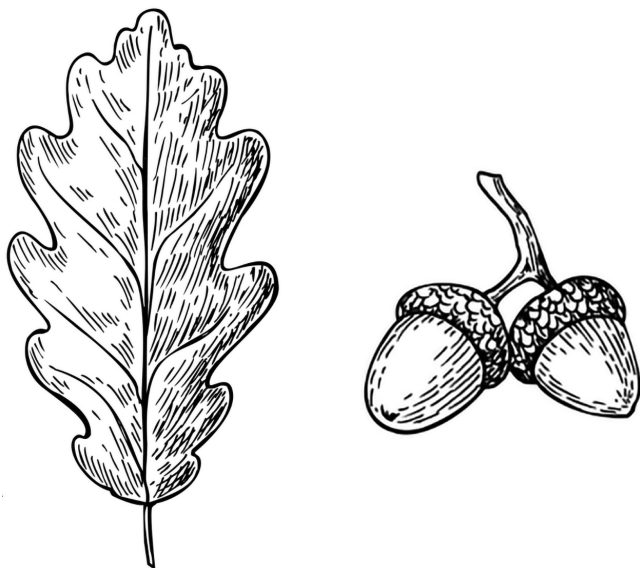
LESSON 28

Little Things

Read and complete:

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

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



Read and complete:

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

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

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

1.

2.

3.

4.

5.

6.

7.

8.

9.

10.

LITTLE BY LITTLE

Author Unknown



“Little by little,” an acorn said,
As it slowly sank in its mossy bed,
“I am improving every day,
Hidden deep in the earth away.”

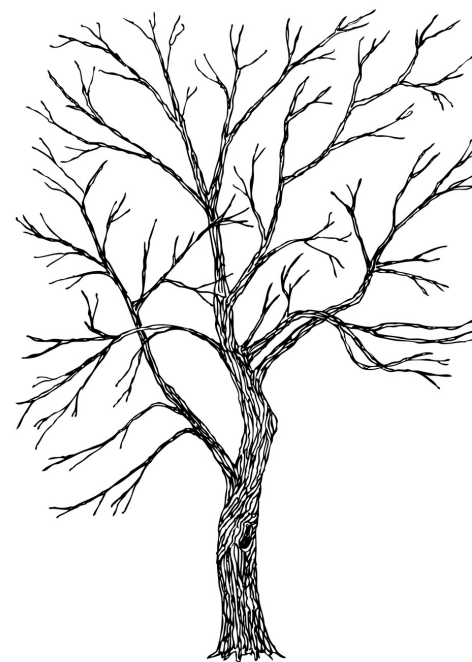
Little by little, each day it grew;
Little by little, it sipped the dew;
Downward it sent out a thread-like root;
Up in the air sprung a tiny shoot.

Day after day, and year after year,
Little by little the leaves appear;
And the slender branches spread far and wide,
Till the mighty oak is the forest’s pride.

“Little by little,” said a thoughtful boy,
“Moment by moment, I’ll well employ,
Learning a little every day,
And not spending all my time in play.

And still this rule in my mind shall dwell,
Whatever I do, I will do it well.

“Little by little, I’ll learn to know
The treasured wisdom of long ago;
And one of these days, perhaps, we’ll see
That the world will be the better for me”;
And do you not think that this simple plan
Made him a wise and useful man?



LESSON 36

Vanishing Point

The Art of Benjamin West: Penn's Treaty with the Indians

Read and complete:

Many of Benjamin West's paintings were of historical subjects. You recently learned about William Penn, the Quaker from England who founded Pennsylvania. One of Penn's sons commissioned West to create the painting titled "Penn's Treaty with the Indians," which depicts the historical scene of Penn creating a treaty with the Native Americans.

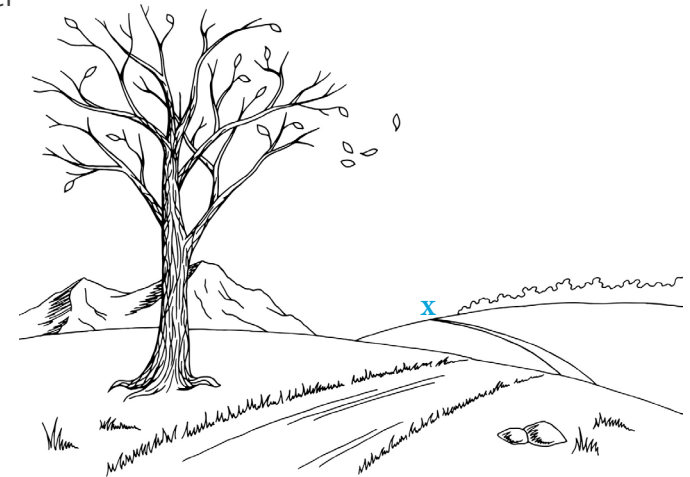
Set your timer for one minute and study that painting by West from this lesson. As you study the painting, notice the colors and textures West used. Also, study how he painted different people in certain postures to depict certain emotions.

Next, set your timer for one minute and study the painting in the lesson titled "Benjamin Franklin Drawing Electricity from the Sky," another historical painting by Benjamin West. Consider the symbolism of light breaking through the clouds. Ponder why West included angels in the painting.

Lastly, set your timer for one minute and compare the paintings titled "Charles Willson Peale" by Benjamin West, painted in the 1700s, and a portrait by Vincenzo Catena, painted in the 1500s, a common type of painting from that time period. How are the styles different? Which has more details on the clothing (wrinkles, textures, shading)? Which one has more details on the person? Does one look more stiff than the other? Write your observations here using full sentences.

Read and complete:

As things get farther away from us, they seem smaller and closer together. The vanishing point is the point at which parallel lines receding from an observer seem to meet and disappear. For example, in the following illustration, the vanishing point has a blue X above it.



Draw the illustration in your sketchbook.

Then, draw a scene from your own imagination that contains a road or railroad tracks with a vanishing point.

Your/You're

Underline the correct word choice for each sentence. Remember that YOU'RE is a contraction of the words YOU ARE.

1. I hope that (your | you're) amicable cousin is coming; she's so nice.
2. I can't believe (your | you're) believing the fallacious report.
3. The fog completely enshrouds (your | you're) cottage.
4. I can tell (your | you're) an inherent lover of animals.
5. (Your | You're) efforts were duly appreciated.
6. (Your | You're) a blithe girl; I feel happy whenever (your | you're) around.
7. You should not have lied; now (your | you're) in a real quandary.
8. (Your | You're) face is so pallid; is everything OK?



LESSON 37

Vanishing Point Practice

Read and complete:

Remember that as things get farther away from us, they seem smaller and closer together. The vanishing point is the point at which parallel lines receding from an observer seem to meet and disappear. Using your imagination, sketch a landscape that includes a river (winding or straight) that has a vanishing point.

Gerund Review

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

Exercise 1: Fill in the blanks:

A gerund is a _____ made from a _____ by
adding _____.

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

1. **My new dog really enjoys swimming.**

subject | direct object

2. **Writing can be difficult if you don't have an outline.**

subject | direct object

3. **Lying is not an acceptable behavior.**

subject | direct object

4. **Dan really enjoys weeding the garden.**

subject | direct object

5. **Thankfully, stealing is not a problem for me.**

subject | direct object

6. **Serving always makes me happy.**

subject | direct object

7. **No! Hiding is not a good way to solve the problem.**

subject | direct object

Exercise 3: Underline all the gerund phrases. Not all sentences contain a gerund phrase. Watch out for VERB PHRASES with ING—they are not gerunds. Remember, gerunds are always nouns and often function as a subject or direct object.

LANGUID: tired and slow

- With languid steps, Dan and Paul were hiking the last stretch.
- Helping mom clean the house should be done energetically, not languidly.
- Resting for two hours helped dispel our languid attitudes.
- Languidly, I finished running the last leg of the marathon.
- His languid legs had been dancing all night.
- Tina felt too languid to enjoy swimming with the others.
- Wagging his tail is all the languid dog did as he laid by the fire.
- I felt very languid, so practicing the piano had to wait until after my nap.
- With a languid, sleepy voice, Molly is singing the baby a lullaby.
- Working in the yard is hard to do if you feel languid.
- When I feel languid, I really enjoy sleeping in my cozy bed.

Parts of Speech

- Read the passage below from *A Tale of the Tow-Path* by Homer Greene. In the passage, find three words that match each part of speech and write them on the blank lines.

The horse was bridled, and a blanket was strapped over his back in lieu of a saddle. The animal was evidently suspicious and frightened, and it moved about nervously, snorting a little, and with ears pricked up and eyes wide open. Once he snorted so loudly that the bow-legged man, glancing uneasily toward the farmhouse, made haste to close the stable door.

adjective

adverb

preposition

pronoun

Effective Writing: Avoiding Wordiness and Redundancy

- Exercise 1:** Rewrite the wordy sentences to be more concise.

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

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

#1: Because of the storm is the reason that we sadly had to cancel the competition. The dancers were disappointed that we had to cancel the competition due to the storm.

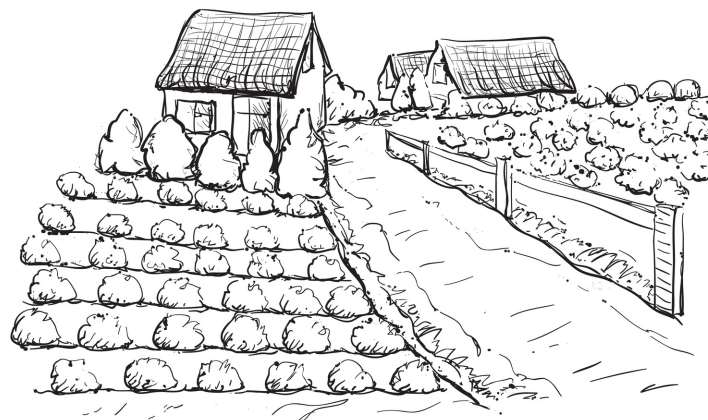
#2: Due to the fact that I couldn't find the library books we needed to return, we had to search the whole entire house, but we still couldn't find the library books in order to return them.

LESSON 38

Vanishing Point Practice

- Read and complete:

As you have learned, the vanishing point is the point at which parallel lines receding from an observer seem to meet and disappear. Parallel lines do not always get to the vanishing point in an illustration. In your sketchbook, draw the landscape below in which the parallel lines of the road come closer together but do not get to the the vanishing point, keeping in mind that they *would* if the road continued on far enough.



Infinitive Phrases Review

Read and complete:

An infinitive phrase begins with “to” and a verb, such as “to find time.”

Exercise: For the following sentences, underline infinitive phrases and circle prepositional phrases. **TIP:** The word TO can be the start of a prepositional phrase or an infinitive phrase. It is an infinitive if the word TO is followed by a verb.

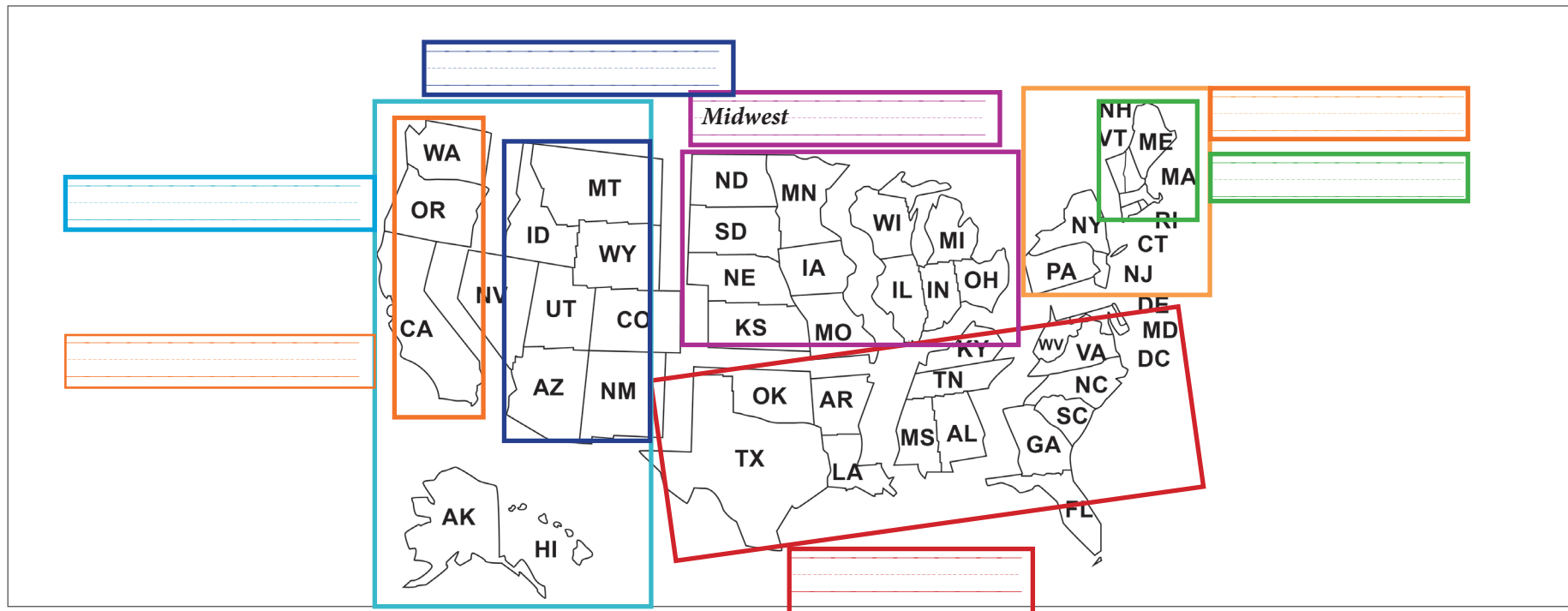
RESPITE: a short period of needed rest or relief (Pronounced RES - PIT)

1. I’m glad Jake asked for a respite, to be honest, but I still do not think he will be able to make it to the end of the hike.
2. To get some rest, we took a short respite, but we are still languishing beneath the hot sun because there is no shade.

3. If you want to broach the subject of asking for a respite from your work, you need to be sure that Gabe is in an amicable mood.
4. The fallacious report, to make matters worse, was published in every local newspaper, and many believed the misinformation.
5. When the general commanded our weary soldiers to take a respite, our exultant enemies reveled in their superior endurance.
6. Our officious boss gives us only 10 minutes for lunch; this pittance of a break is not enough respite to renew our energy.

Regions of the United States

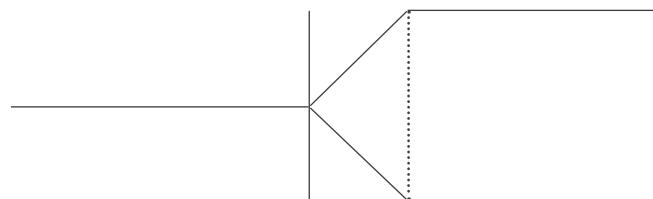
- As a review, label the different regions and sub-regions of the United States. If needed, refer to page 14 of your *Course Companion*.



Sentence Diagramming

- Diagram the sentences below. If needed, refer to page 19 in your *Course Companion*.

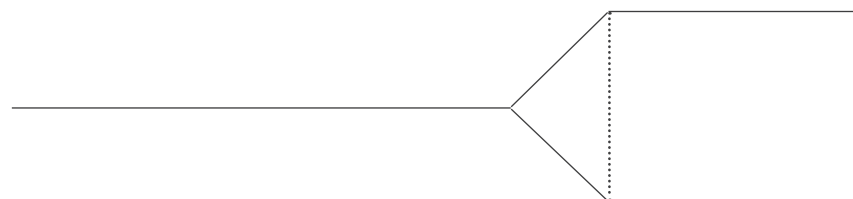
The cute baby smiled sweetly and laughed merrily.



Harry and Ryan happily moved the heavy furniture.



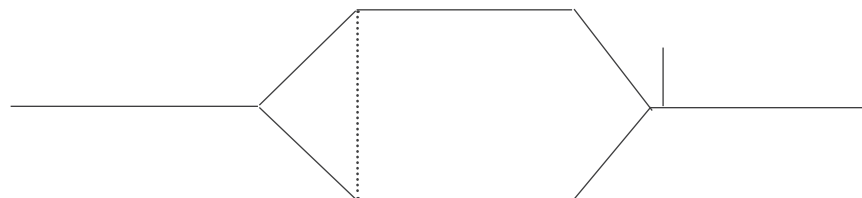
My dear mom packed my lunch and my dinner.



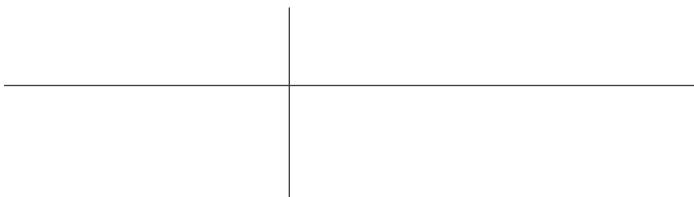
Our cat and our dog are relatively calm.



My devoted father read and studied the Bible.



My friend often catches large fish.

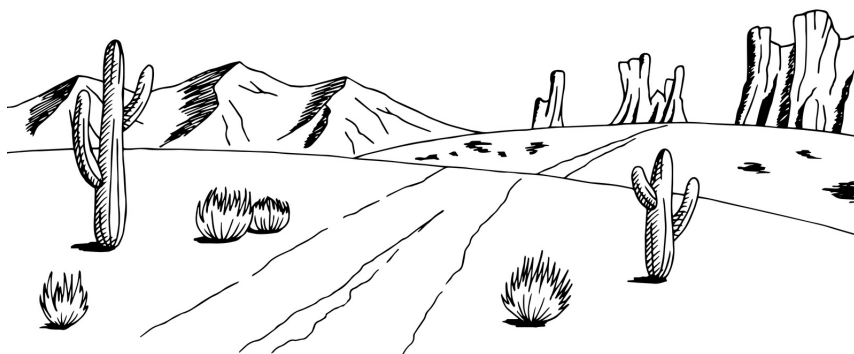


LESSON 39

Vanishing Point Practice

Read and complete:

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



Gerund Review

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

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

ADROIT: skilled; skillful

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

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

Effective Writing: Avoiding Wordiness and Redundancy

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

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

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

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

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

LESSON 40

Keeping Balance

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

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

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

- study
- work
- building family relationships
- service



- wholesome entertainment
- rest

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

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

1.

2.

3.

4.

In 1 Peter 5: 8 we read

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

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

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

Consider these benefits of reading worthwhile books:

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

LESSON 59

Fictionalized Biography Project: Outline

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

-  **Notebook**

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

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

LESSON 60

Welsh Sculptor: Goscombe John Part 2

- **Read:**

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



Fictionalized Biography Project: Begin Writing

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

"Childhood" by Goscombe John (1860–1952), 1896–97



"Thirteen (Muriel)" by Goscombe John (1860–1952), 1906



LESSON 78

Introduction to Edgar Guest

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

LESSON 79

The Power of Good Friendships

- Read:**

In upcoming lessons you are going to complete a persuasive essay on the importance of good friendships. As you work on this essay, you are going to study poems by Edgar Guest about friendship, practice drawing people, and examine art that depicts friendships.

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

Sentence Diagramming

- Open the *Course Companion* to page 20 and study **Step 14: indirect objects**. Diagram the sentences below. Then draw the illustrations in your sketchbook.

- Remember to put AJ for adjectives and AV for adverbs. Adverbs modify verbs, adjectives, or other adverbs.
- Not all sentences have an indirect object.



Recently, I gave Jill a new stuffed bear.



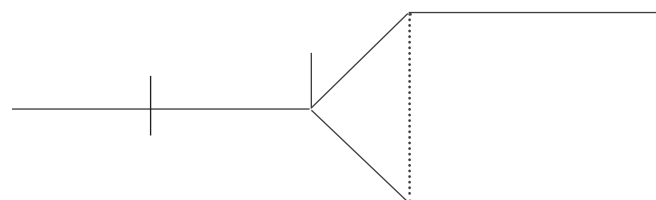
The little bird's song seems cheerful.



Karen gave the lovely bird some seeds.



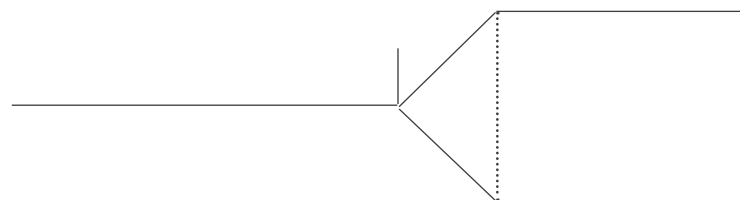
I gave the new girl a big smile and a friendly wave.



The old book and the new book look very interesting.



The scriptures give me hope and renewed strength.



LESSON 83

Friendship Essay

- Read and complete:

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

Winslow Homer Paintings

- Read and complete:

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

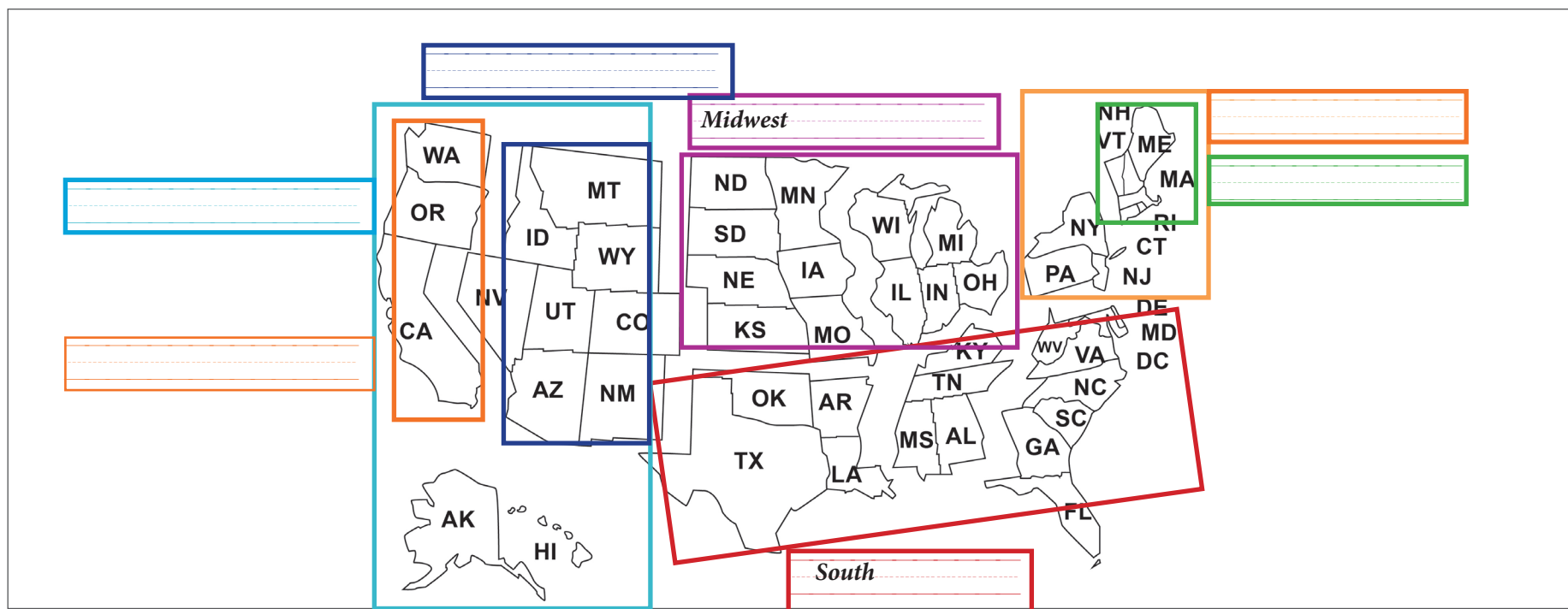
American artist who was born in Massachusetts. In which sub-region of the United States is Massachusetts? _____.

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

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

Regions of the United States

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



□ Read and complete:

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

"Breezing Up (A Fair Wind)" by Winslow Homer (1836–1910), 1873–76



LESSON 86

Annotating and Summarizing Difficult Texts

Read and complete:

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

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

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

UNDERSTANDING DIFFICULT TEXTS

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

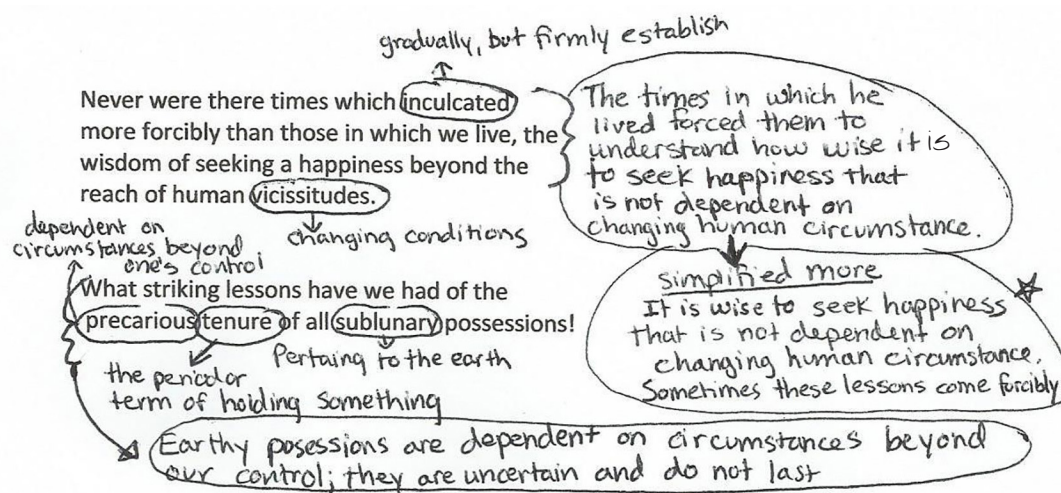
to reread and study to comprehend challenging texts. However, practice and experience with note taking and annotating can improve and quicken your abilities to understand complex material.

ANNOTATING

Annotate means to add notes or comments to a text.

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

EXAMPLE OF ANNOTATION



WRITING A SUMMARY

1. Give a condensed description of the writing. A summary is not an outline; it may not cover all the details of the text but should express all the main points or parts of a plot.
2. As you prepare your summary, ask questions such as the following: “Who or what is being discussed?” “What is the author’s main message?” “What are the main supporting points?” “What main evidence or examples are given?”
3. Present the summary in your own words. Use quotes sparingly and only if key ideas or phrases cannot be said as precisely in your own words.
4. Present the summary in a neutral fashion; do not include your own comments.
5. Include the title of the work and the author’s name.
6. Write about the text in present tense. For example, instead of writing, “In his essay, Plato discussed justice,” write “In his essay, Plato discusses justice.”
7. The following verbs may be useful in writing a summary.

| Argumentative | Neutral | Persuasive |
|---------------|-------------|------------|
| argues | reports | suggests |
| claims | states | recommends |
| contends | discusses | proposes |
| maintains | observes | advises |
| insists | explains | encourages |
| criticizes | illustrates | pleads |
| disputes | describes | urges |
| asserts | informs | warns |
| Argumentative | Neutral | Persuasive |

| | | |
|-----------|------------------|-----------|
| supports | conveys | teaches |
| expresses | communicates | advocates |
| upholds | recounts/relates | counsels |
| defends | imparts | shares |

Exercise: Choose a word that fits each hypothetical sentence.

1. In his lengthy essay, Baker _____ that families should put more importance on eating together as a family.
2. Baker _____ his claim that eating together is crucial.
3. The research report _____ the importance of family dinners.
4. The author _____ the argument in his essay with a personal account of his own family.
5. Using recent statistics, the author _____ the drop in family unity within the past decade.
6. In the convincing conclusion, Baker _____ others to make family dinner time a priority.

Annotating and Summarizing a Passage from “As a Man Thinketh” by James Allen

Read and complete:

In this course, you are going to annotate and summarize passages from the book *As a Man Thinketh* by British author and philosopher James Allen (1864–1912). The name of the book is taken from the Biblical passage of Proverbs 23:7: “As he thinketh in his heart, so is he.”

An official description of the book reads

As a Man Thinketh is a classic in the truest sense: few books have been so widely read, have stood the test of time so well, have had such an impact on generations of readers, and have carried such a simple, profound message: You are what you think.

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

Annotate the passage.

. . . In the armory of thought [man] forges the weapons by which he destroys himself; he also fashions the tools with which he builds for himself . . . joy and strength and peace.

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

LESSON 87

Using Context Clues

Read and complete:

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

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

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

Precipice: _____

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

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

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

This little fellow, known only by the name of “Stupid Rudi,” was so lean and gaunt looking that one would have taken him to be **scarcely** eight years old. His timid, shrinking manner made it difficult to tell what kind of a looking boy he really was, for he never took his eyes from the

ground when anyone spoke to him.

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

Scarcely: _____

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

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

Gaunt: _____

Rudi: Chapter 1



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

Edgar Guest Poem: Bulb Planting Time

- Read and complete with a parent or teacher:

Irony is when something occurs or is spoken that is contrary to or opposite of what is expected. The chapter of *Rudi* you just read opens with the entire community gathered together at church. A person might expect that church would be one place where Rudi would be welcomed and loved. Ironically, Rudi is mocked at church to the point that he “ran away like a hunted rabbit, trying to escape from his noisy tormentors.”

Read the poem “Bulb Planting Time” on page 74 of your *Course Companion*, and then discuss the use of irony in the poem.

LESSON 91

Compound-Complex Sentences

- Read and complete:

In past courses, simple, compound, and complex sentence structures were taught. There is one other possible type of sentence structure: compound-complex. A **compound-complex sentence** is made of at least two independent clauses and one or more dependent clauses.

Example: When Amy won first place in the competition, she was presented with a blue ribbon, and the crowd cheered.

When Amy won first place in the competition dependent clause, she was presented with a blue ribbon independent clause, and the crowd cheered independent clause.



- Go to goodandbeautiful.com/level7 and watch the video titled “Compound-Complex Sentences.” This video will guide you through and provide practice with identifying compound-complex sentences. Follow the instructions and **complete the exercises within the video**.

Exercise: For the following sentences, write the name of each phrase or clause in the boxes (some names of phrases and clauses are already given). Then, determine the sentence structure of the sentence and circle the right choice. Refer to page 43 in your *Course Companion* if needed.

Sentence #1

dependent clause

Where the route crossed from the airway to the heading,
the space between the pillars had been carefully boarded across, so that the air current should not

be turned aside; and a door had been placed in the boarding, to be opened whenever the cars approached, and to be shut as soon as they had passed by.

Circle the sentence structure: Simple | Compound | Complex | Compound-Complex

Sentence #2

Then she shut the door and came and sat down, resolving in her childish heart that, if God heard and answered her prayer, and she learned to read His

 Word, she would do what she could all her life long to help others as she herself had been helped.

Circle the sentence structure: Simple | Compound | Complex | Compound-Complex

Sentence #3

But as he had never enjoyed a day's schooling in his life and could hardly read a word correctly, the thought of teaching others seemed,

 to say the least, a rather wild idea.

Circle the sentence structure: Simple | Compound | Complex | Compound-Complex

Sentence #4

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

Circle the sentence structure: Simple | Compound | Complex | Compound-Complex

Sentence #5

Rudi had never known a mother; she had died when he was hardly two years old, and shortly afterward his father had met with an accident when
 returning from the mountain one evening.

Circle the sentence structure: Simple | Compound | Complex | Compound-Complex

Mood & Tone in Poetry

□ Read and complete *with your parent or teacher*:

Poems appeal to our senses, our feelings, and our minds by combining rhythm, sound, images, and language in a way that creates meaning and impact. Analyzing how this is accomplished in poetry helps us better appreciate the poetry and become more skilled writers ourselves.

MOOD & TONE

Every poem portrays some kind of mood, such as the following:

- Somber
- Joyous
- Humorous
- Sad
- Reflective
- Light-hearted
- Angry
- Playful
- Optimistic
- Bitter

Every poem also portrays some kind of tone (the author's attitude toward the subject), such as the following:

- Formal or informal
- Negative or positive
- Intense or relaxed
- Passionate or apathetic
- Humble or arrogant
- Friendly or bitter
- Funny or serious
- Respectful or rude
- Tolerant or intolerant
- Optimistic or pessimistic
- Amused or annoyed
- Hopeful or cynical
- Gentle or rough
- Reverent or irreverent

PURPOSE

Authors usually have a purpose for writing. Identifying the author's purpose helps us understand the poem and its impact. Authors mainly use one or more of the following three purposes when they write:

To Inform

When authors write to inform, they want to provide facts that will teach the audience. When writing to inform, writers might explain, clarify, discuss, establish, and analyze facts.

To Persuade

When authors write to persuade, they want to convince, inspire, move, motivate, encourage, or change their readers.

To Entertain

When authors write to entertain, not to persuade or teach, they want to amuse, captivate, delight, thrill, or frighten for the sake of appealing to the audience's imagination or senses, and thus offer diversion and enjoyment.

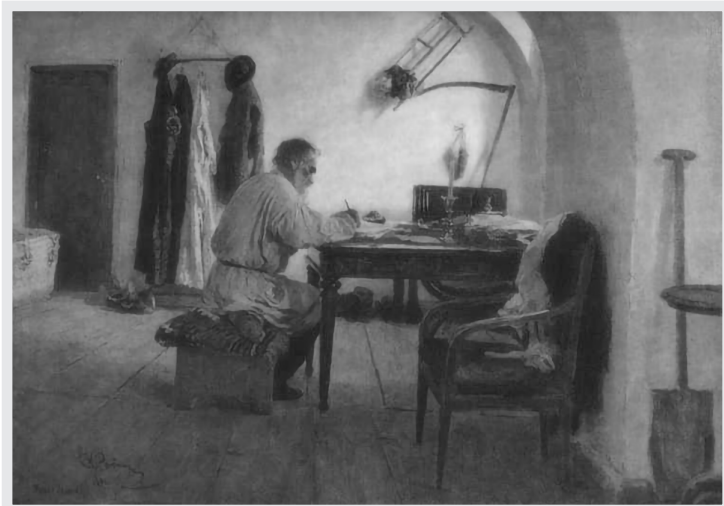
□ Complete *with your parent or teacher*:

On pages 75–76 of your *Course Companion*, read the poems “When Mother Sleeps,” “The Fellowship of Books,” “See It Through,” and “Sacrifice.” For each poem, discuss the following:

1. What is Guest's overall purpose in the poem—to inform, entertain, or persuade?
2. Which words best describe the tone and mood of the poem?

LESSON 97

Introduction to Author Leo Tolstoy



"Leo Tolstoy in His Study" by Ilya Repin (1844–1930), 1891

Read and complete:

Leo Tolstoy is considered by some to be one of the greatest authors of all time. In addition to his epic novels, including *War and Peace* and *Anna Karenina*, Leo Tolstoy had a talent for writing plays, essays, short stories, and fables.

In this course, we will study some beautiful stories by Tolstoy that show truthful messages. However, none of the Good and the Beautiful courses recommend or study his famous novels *War and Peace* and *Anna Karenina*, because they contain profanity and some inappropriate content. Although those two books have some powerful messages, powerful messages on the same topics can be found in other books that are completely clean in language and content.

Before you read some short stories by Leo Tolstoy, read some information about his life:

- Tolstoy was born in Russia in 1828 to Princess Marie Volkonsky and Count Nicolas Tolstoy. His mother died when he was 18 months old.
- As a child, Tolstoy showed a gift for languages. He also loved reading literature, including fairy tales, poems, and the Bible. He especially loved the Old Testament story of Joseph.
- After Tolstoy's father died when he was nine years old, Tolstoy was raised by his aunts. One of those aunts "had the greatest influence on [his] life" because she taught him "the moral joy of love."
- After studying law, Tolstoy became a soldier, during which time he wrote his first novel. For many years he lived a sinful and unhappy life, but when Tolstoy's beloved brother Nicolas died, Tolstoy turned toward God and good works. Henceforth, his writings, sometimes funny and sometimes sad, would contain moral ideas and themes.
- After marrying Sophia Behrs, the youngest daughter of a wealthy family that he had known for many years, Tolstoy continued to write and to practice good works. For example, during a time of severe famine, he and Sophia started over 246 soup kitchens. Tolstoy and his wife had ten children.

✓ Reading Check

Underline all the sentences that are true.

- Leo Tolstoy loved the Bible as a child.
- Leo Tolstoy was born in Finland but moved to Russia later.
- Tolstoy's brother and one of the aunts who raised Tolstoy both had a positive impact on him.
- Tolstoy lived a sinful life for a time.
- Tolstoy's writings rarely contained moral themes.

Editing & Editing Symbols

Read:

Editing is an important skill that you will use your entire life! Turn to the page titled “Editing Symbols” on page 89 of your *Course Companion*. You will use these symbols to complete your editing exercises. Here are some of the most common symbols:

Add a comma



Add a period



Make a word lowercase



Capitalize



Delete a letter or word



Cross out an incorrect word, and write the correct word above the crossed out word.

Example:

I ate some ~~desert~~
dessert.

Each set of sentences tells you the number of mistakes that need to be found. Try hard to find all the mistakes. If you cannot find all the mistakes, first check the “editing explanations” numbers. These numbers refer to a section in your *Course Companion* called “Editing Explanations,” which starts on page 90. The editing explanations will tell you the kinds of mistakes the editing exercise contains. Once you have completed your editing, check the answer key and make sure you understand the mistakes you missed and why they should be corrected.

Remember, if you are not sure why something is a mistake, read more about it in the “Editing Explanations” section of your *Course Companion*. This will help you to become an excellent editor!

Edit and Draw

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

There are FOUR mistakes.
See editing explanations #4, #10, #23, #29

Yes uncle Harry smiled amicably and he lifted his hat to the girls. “Welcome to my home” he said.



There are FIVE mistakes.
See editing explanations #13, #39, #41, #42, #43

The adroit hairstylist braided Kims hair putting in a yellow flower in as the final touch. I wanted my hair styled that way too, accept I wanted a white flower.



There are FIVE mistakes.
See editing explanations #1, #2, #7, #40, #42

As i passed the window candlelight danced inside sending an merry glow into the gloomy night. Instantly my heart was lifted.



LESSON 106

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

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

Ivan Bilibin

- Read:

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

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

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

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

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

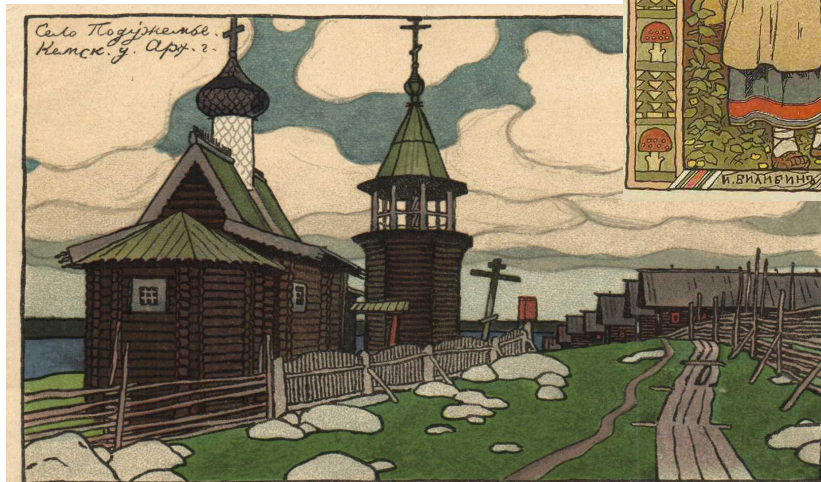
- Set your timer for 60 seconds and observe the illustration by Ivan Bilibin on the next page. How does Bilibin cause the landscape to look a little magical? Why do you think he does not include shadows in the illustration? Would the illustration have a different feel if more detail were included?



Above: *Untitled Illustration by Ivan Bilibin (1876–1942), 1901*

Right: *"At the Well" by Ivan Bilibin (1876–1942), 1901*

Below: *"Poduzheme Village" by Ivan Bilibin (1876–1942), 1904*



"Fairy Forest at Sunset" by Ivan Bilibin (1876–1942), 1906



LESSON 109

Effective Writing: Avoiding Wordiness and Redundancy

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

#1: We had a pleasant trip due to the fact that weather was really nice on our trip.

#2: My friend, whose name is Molly, went with me.

#3: She wanted to come with us to the library, but she was not able to come because she was sick.

#4: In a situation in which the fire alarm rings, go outside.

#5: The purpose of this exercise is to give you experience to learn how to reduce wordiness.

Editing: Russian Geography Passages

- Edit the following passages. If needed, refer to the editing symbols on page 89 of your *Course Companion*.

MOSCOW

Moscow is the capital city and the largest city in both Russia and Europe. It has over 12 million inhabitants within the city limits, and almost 17 million in the surrounding urban areas. A very powerful city, it is a major influence for political, economic, and scientific reasons. It is the cultural center of Russia and it is home to many artists, scientists, and sports figures. The Moscow Kremlin, a medieval city-fortress is the seat of power where the Russian government works. Because of its many historic and modern buildings and sites, it is a thriving city and tourist attraction as well.

KREMLIN

The name Kremlin means “fortress inside a city,” though most people today think of it as referring to the government of Russia. The Moscow Kremlin is the heart of the Russian empire, a fortified complex in the center of Moscow. It runs along the Moscow River and contains many famous buildings, such as Saint Basil’s cathedral, Red Square, and Alexander Garden. It includes the Kremlin Wall, Kremlin Towers, five palaces, four cathedrals, and the offices for the Russian president and the Russian Federation.

Interjections

- Read about interjections on page 36 of your *Course Companion*. Then, complete the exercises:

Exercise 1: Write a fitting interjection, punctuated with an exclamation point, before each sentence or group of sentences.

- _____ I absolutely abhor snakes!
- _____ That is such a magnificent sunrise.
- _____ My leg really hurts.
- _____ I'm so sorry.
- _____ That song is beautiful.
- _____ My arm is stuck in the door.
- _____ Wait for me.

Exercise 2: Underline the correct sentence or sentences in each set.

- Wow! This lasagna is delicious.
Wow, this lasagna is delicious.
Wow. This lasagna is delicious.
- Hooray, Gabriel finished the race.
Hooray Gabriel finished the race.
Hooray! Gabriel finished the race.
- Oh! It's starting to rain.
Oh, it's starting to rain.
Oh, It's starting to rain.
- Whoops, The cookies have burned.
Whoops! The cookies have burned.
Whoops, the cookies have burned.

Gerund Phrases & Participial Phrases

- Underline all the gerund phrases. Circle all the participial phrases. Refer to pages 34 and 37 in your *Course Companion* if needed.

- Listening to peaceful music completely changes my mood.
- Praying for help, David began to look for his lost puppy.
- Bracken made his mom a card, hoping to cheer her up.
- I really love planting a flower garden each summer.
- Sitting for long periods of time is not good for your health.
- Keeping secrets from your parents is not a good idea.

Who/Whom

- Fill in the blanks of the following sentences with either WHO or WHOM. If needed, refer to page 48 in the answer key.

- Benjamin is the boy _____ was so kind to me at the park.
- I believe there is someone _____ would be willing to help us with our service project.
- Those girls are _____ I would like to get to know.
- Zachary and Caleb are the brothers _____ invited me to play basketball with them.
- What was the name of the woman _____ sewed the first American flag?
- Mr. and Mrs. Nelson were the lovely couple _____ I met while volunteering at the hospital.
- Lily is always so cheerful; she is the one _____ I was telling you always has a smile.
- I would like to write a thank you card to Tyler and his dad; they are the ones _____ I called for help when the basement flooded.

LESSON 110

Desert/Dessert

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

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

Traditional Russian Architecture

Read and complete:

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



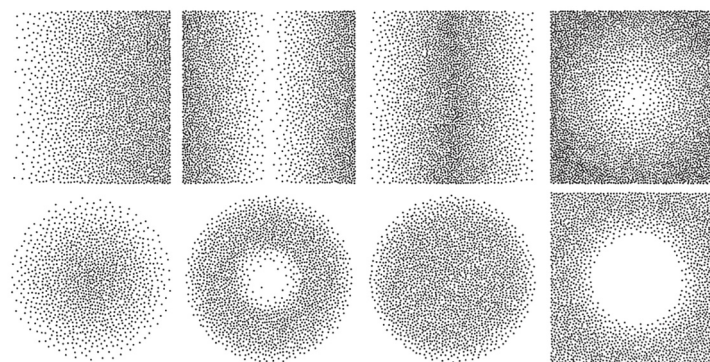
Stipple Drawing

Read and complete:

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



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



Russia has enormous deposits of natural resources, and they account for 95.7% of national wealth.

“As of 2013, Russia was the world’s third-largest oil producer, behind Saudi Arabia and the United States. The country also has a mining industry which produces metal ore, including: iron, copper, aluminum, gold, chromium and silver. As of 2005, in fact, Russia was considered the world’s wealthiest country in terms of gold reserves. It also mines phosphates, diamonds, salt and amber. The country’s vast timber reserves also make it a leader in the world’s wood market.” (reference.com)



Using the map on this page, write three questions about Russia’s economic activity. Write the answers to your questions.

1. _____

Answer: _____

2. _____

Answer: _____

3. _____

Answer: _____

LESSON 119

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

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

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

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

turned my back on the busy town _____

pack of care _____

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

Effective Writing: Using Active Voice

- Read:

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

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

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

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

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

Which paragraph seems to flow better and sound more natural?

RECOGNIZING ACTIVE AND PASSIVE VOICE

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

Examples

Active: Maria baked the cookies.

Passive: The cookies were baked by Maria.

Active: I threw the ball.

Passive: The ball was thrown by me.

Active: The Brown Company owns the copyright.

Passive: The copyright is owned by the Brown Company.

- Exercise 1:** For each sentence in the chart, underline the subject, and then write DOING if the subject is doing the action or HAPPENING TO if the action is happening to the subject. In the last column, write PASSIVE if the sentence is in passive voice and ACTIVE if the sentence is in active voice.

| | Sentence | Write "doing" or "happening to" | Is the sentence passive or active? |
|---|--|---------------------------------|------------------------------------|
| 1 | The report was written by me. | | |
| 2 | I spilled the milk. | | |
| 3 | Brandon was hit by the car. | | |
| 4 | The dog has been loved by our family. | | |
| 5 | The trees were uprooted by the storm. | | |
| 6 | All of the mistakes were made by me. | | |
| 7 | I hit a home run. | | |
| 8 | The trees were planted in the spring. | | |

- Exercise 2:** The following sentences are in passive voice. Rewrite each sentence to be in active voice.

| | Sentence | |
|---|---|--|
| 1 | The grass was mowed by Tanner. | |
| 2 | The game had been won by my high school. | |
| 3 | The mystery was solved by my teacher. | |
| 4 | The letter was written by Mr. Stevens. | |
| 5 | The cookies were eaten by my brothers before I came home. | |
| 6 | The house was cleaned every day by my mother. | |
| 7 | The snake was killed by the park ranger. | |
| 9 | The award was presented to Amy by the mayor. | |

LESSON 120

Edgar Guest's Poems:

"Little Feet" and "Ten-Fingered Mice"

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

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

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

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

□ **Writer's Notebook**

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

LESSON 121

Winslow Homer

□ **Read and complete:**

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

Poetry Writing

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

□ Read and complete:

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

“The Country School” by Winslow Homer (1836–1910), 1871



LESSON 131

Literary Analysis Essay

□ Read:

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

LEVEL SEVEN

COURSE
Companion



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

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STATES AND CAPITALS LADDERS

Instructions

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

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

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



STATES AND CAPITALS LADDERS

Ladder #1

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

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

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

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

Ladder Mastered!

Ladder #2

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

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

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

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

Ladder Mastered!



STATES AND CAPITALS LADDERS

Ladder #3

| CAPITAL | STATE |
|----------------|---------------|
| Boston | Massachusetts |
| Lansing | Michigan |
| Saint Paul | Minnesota |
| Jackson | Mississippi |
| Jefferson City | Missouri |
| Helena | Montana |
| Lincoln | Nebraska |
| Carson City | Nevada |
| Concord | New Hampshire |
| Trenton | New Jersey |

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

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

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

Ladder Mastered!

Ladder #4

| CAPITAL | STATE |
|---------------|----------------|
| Santa Fe | New Mexico |
| Albany | New York |
| Raleigh | North Carolina |
| Bismarck | North Dakota |
| Columbus | Ohio |
| Oklahoma City | Oklahoma |
| Salem | Oregon |
| Harrisburg | Pennsylvania |
| Providence | Rhode Island |
| Columbia | South Carolina |

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

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

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

Ladder Mastered!

POETRY MEMORIZATION

Instructions

1. Read through the poems on the next few pages, and choose two poems to memorize. Write the titles of the poems here. Note: Some of the poems are also included in other courses.

2. The Daily Checklist guides you to practice poetry memorization. You will practice States and Capitals Ladders one day and work on poetry memorization the day after that.

Here are some tips and ideas for memorizing your poems:

- Learn one poem at a time. Once you have mastered a poem, move on to the next poem, but still recite each poem you have already learned each time you practice poetry memorization.
 - First, spend several days reading the poem out loud over and over again. Then read a line, look away from the paper, and recite the line. Do this for all the lines.
 - Type or write the poem by hand several times. Each time, try to write more of it from memory.
 - Cover a line with an index card and try to say it out loud. If you can't remember the line, move the index card so you see just the first word or two, and see if you can remember the line then.
 - To remember how each stanza begins, draw a picture that reminds you of the first line of each stanza.
 - Write just the first word of each line, and try to recite the poem.
3. Once you have memorized a poem, practice reciting it with feeling and expression. Then, recite the poem for at least three people—a friend, a grandparent, a neighbor, a parent, a sibling, an aunt or uncle, etc. Your poem is then considered mastered!
 4. When you have mastered all your poems, simply recite each of them out loud during poetry memorization time. You will keep doing this until you complete the entire course.

I Have Memorized These Poems

#1 _____

I recited the poem to

1. _____ 2. _____ 3. _____

#2 _____

I recited the poem to

1. _____ 2. _____ 3. _____

Why Spend Time on Poetry Memorization?

Poetry memorization is a wonderful exercise for the young, growing mind. I believe that memorization of poetry and beautiful, powerful literature is a critical part of forming intelligent minds that appreciate and recognize the good and the beautiful. Author Laura M. Berquist wrote, "Familiarity with truly good poetry will encourage children to love the good." (*The Harp and Laurel Wreath*, pg 9)

Memorization also gives confidence, increases focus and attention span, strengthens the capacity of the brain, and builds into children's minds an ability to understand and use complex language. Children learn by example, and their minds are most impressionable in the younger years. Ingraining their minds with examples of beautifully crafted language will help them build a solid foundation for life-long learning and love of the good.

Picture Books

by Edgar Guest

I hold the finest picture-books
Are woods and fields and running brooks;
And when the month of May has done
Her painting, and the morning sun
Is lighting just exactly right
Each gorgeous scene for mortal sight,
I steal a day from toil and go
To see the springtime's picture show.
It's everywhere I choose to tread—
Perhaps I'll find a violet bed
Half hidden by the larger scenes,
Or group of ferns, or living greens,
So graceful and so fine, I swear
That angels must have placed them there
To beautify the lonely spot
That mortal man would have forgot.

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

Page after page, new beauties rise
To thrill with gladness and surprise
The soul of him who drops his care
And seeks the woods to wander there.
Birds, with the angel gift of song,
Make music for him all day long;
And nothing that is base or mean
Disturbs the grandeur of the scene.
There is no hint of hate or strife;
The woods display the joy of life,
And answer with a silence fine

The scoffer's jeer at power divine.
When doubt is high and faith is low,
Back to the woods and fields I go,
And say to violet and tree:
"No mortal hand has fashioned thee."

Silence

by Edgar Guest

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

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

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

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

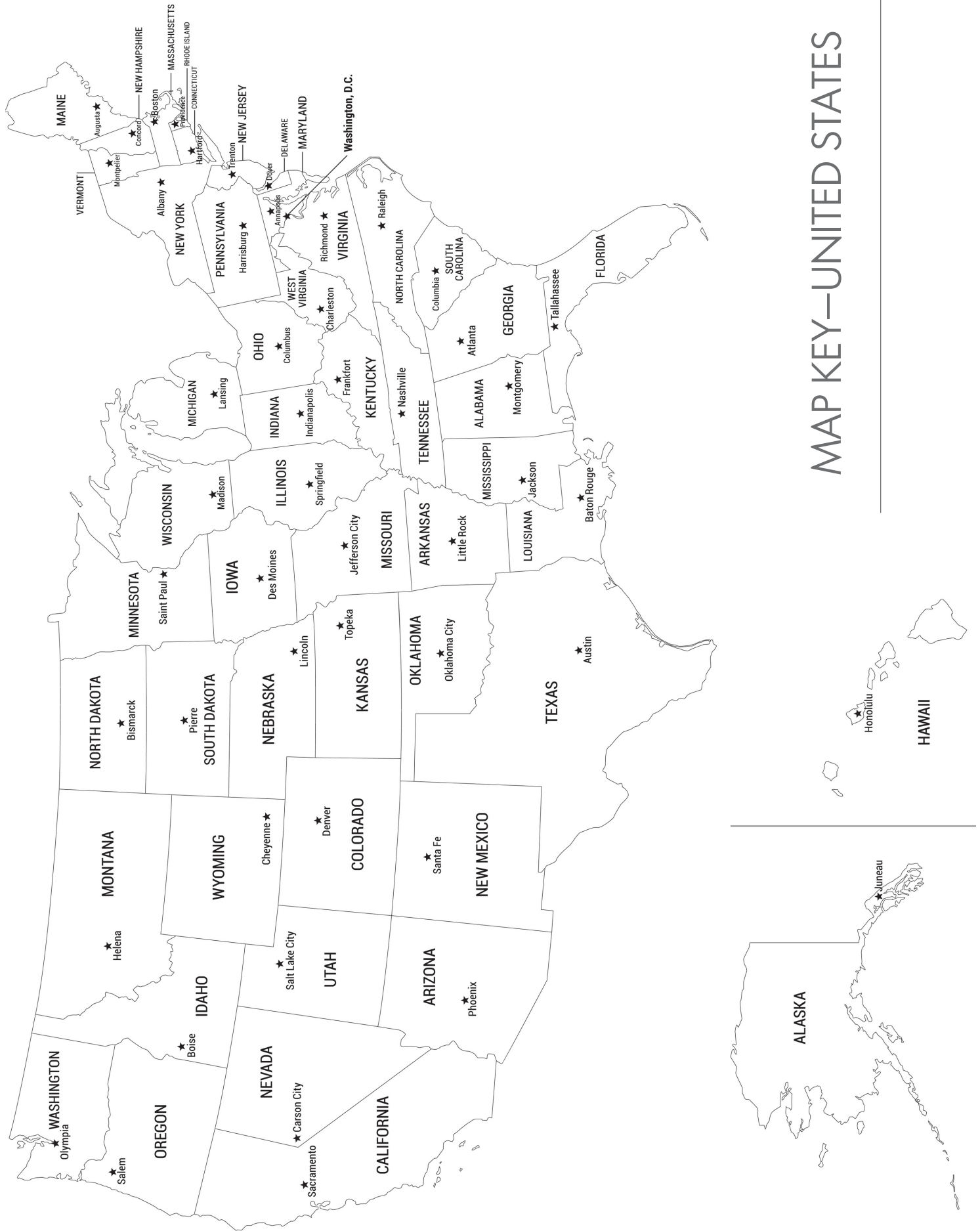
I let him talk and answered not.
I merely thought it odd
That he could view a garden plot
And not believe in God.



QUICK REFERENCE

MAP KEY—CONTINENTS AND OCEANS





MAP KEY—UNITED STATES

Terms to Know

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

Literary Terms

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

Sentence Diagramming (Steps 1-7)

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

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

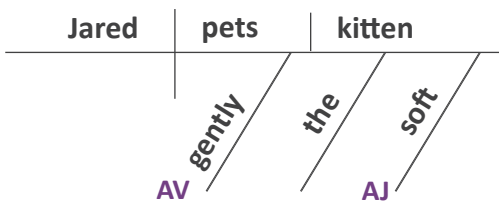
Start with a horizontal line crossed by a vertical line.

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

Step 5: Direct Objects

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

Example: Jared gently pets the soft kitten.

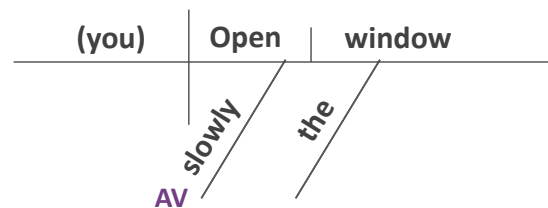


Note: Place possessive adjectives—my, your, his, her, its, our, their—under the noun they modify. Write the letters AJ (for adjective) under possessive adjectives.

Step 6: Commands

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

Example: Open the window slowly.



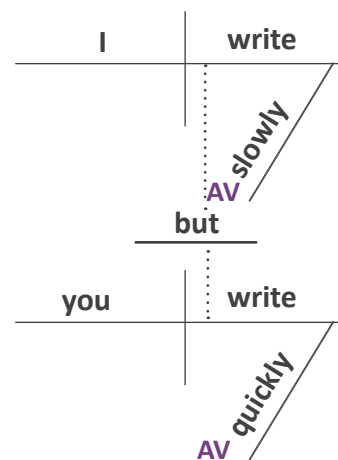
Step 7: Compound Sentences

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

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

Example

I write slowly, but you write quickly.



Apostrophes

1. Contractions

In a contraction, an apostrophe is always placed at the spot where at least one letter has been removed.

Examples: isn't, don't, you're, they're, wasn't

Note: In general, avoid using contractions in formal writing (such as essays, business letters, and presentations) as they tend to create a light and informal tone.

2. Indicating Possession—Singular

Place the apostrophe before the “s” to show singular possession.

Example: That is my grandfather's journal.

Note: Stylebooks and editors give conflicting guidance for showing possession of common nouns or proper nouns that end in “s.” Some prefer this method: The bus' flag belonged to Mr. Jones' class. Others prefer this method: The bus's flag belonged to Mr. Jones's class. You may use either *but should be consistent*.

3. Indicating Possession—Plural

To show possession for a plural noun, make the noun plural first, and then immediately use the apostrophe.

Examples: All of the soldiers' mail has been delivered to their captain.

Put the children's books on their desks.

The families' homes were destroyed.

4. Indicating Possession—Multiple Nouns

To show possession of more than one noun, the placement of the apostrophe depends on whether the possessors share possession.

A. If the possessors *share the item together*, use an apostrophe only with the last possessor.

Example: Alex and Sandy's dog is cute.

B. If the possessors *do not share the item together*, use an apostrophe for each of the possessors.

Example: Brother Parker's and Brother Shultz's houses were both destroyed in the fire.

Capitalization Rules 1-4

Rule 1: Proper Nouns

Always capitalize proper nouns. A noun names a person, place, or thing. A proper noun gives the *specific name* of the person, place, or thing.

| | |
|------------------------------------|--|
| People and Pets | Names and initials of specific people and pets |
| Places and Businesses | Names of specific buildings, stores, restaurants, monuments, parks, bridges, streets |
| Geographical Areas | Names of continents, countries, states, cities, lakes, rivers, oceans, mountains |
| Languages and Nationalities | <i>Examples:</i> Spanish, British, Dutch, European, Asian, Jewish |
| Historical Events | <i>Examples:</i> the Renaissance, the Civil War, the Great Depression |
| Holidays | <i>Examples:</i> Christmas, President's Day |
| Religious Terms | <i>Examples:</i> Methodist, Christians, Islam, Buddha |
| Brand Names | <i>Examples:</i> Nike, Whirlpool, Sony |
| Organizations | Names of schools, libraries, hospitals, foundations, clubs, sports teams |

Rule 2: Days of the Week, Months, and Seasons

Always capitalize days of the week and months. Do not capitalize seasons.

Rule 3: Courtesy Titles

Capitalize the title that comes before a person's name such as Dr., Mrs., Mr., Miss.

Rule 4: Job Titles/Formal Titles

- 1. Formal job titles** indicate authority or professional/academic position: prophet, bishop, president, mayor, senator, professor, doctor, judge, governor, pope. Formal titles are capitalized only when they come right before a name. Never capitalize a formal title that is not used with a name.

Examples:

Today, Senator Goodman will be in town.
Today, the senator will be in town.

He stood next to the president during the speech.
He stood next to President Reagan during the speech.

- 2. Informal job titles**, those that describe a job, are never capitalized, even when coming right before a name. Most job titles are informal: teacher, astronaut, lawyer, actor, plumber.

Examples:

The next speaker will be producer Richard Rich.
I am reading a book by author Jean Lee Latham.

Citing Sources: Part 1

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

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

Follow these guidelines when citing a source:

ITALICIZE THESE TITLES

| | | |
|----------|-----------|-------------|
| Books | Magazines | Newspapers |
| Websites | Plays | Album Names |

PUT THESE TITLES IN QUOTES

| | | |
|----------|---------------|-------|
| Articles | Short Stories | Poems |
| Speeches | Essays | Songs |

WRITE MONTHS AS FOLLOWS

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

FORMAT DATES AS FOLLOWS

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

INCLUDE THIS INFORMATION

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

Run-On Sentences

In a run-on sentence, two independent clauses (complete sentences) are joined as one sentence without the appropriate conjunction and/or punctuation.

Example: It is getting late we should go to bed.

Four Ways to Fix Run-On Sentences

#1: Use a period between the independent clauses (sentences), and create two sentences.

It is getting late. We should go to bed.

#2: Use a semicolon between the independent clauses.

(The word following a semicolon is not capitalized.)

It is getting late; we should go to bed.

#3: Use a comma and an appropriate coordinating conjunction between the two clauses.

It is getting late, so we should go to bed.

#3: Sometimes (not always) you can use a subordinating conjunction to connect the two clauses, making one of the independent clauses into a dependent clause. Sometimes you have to change the order of the clauses.

Because it is getting late, we should go to bed.

Do you use a period or a semicolon?

When deciding to use a period or semicolon, it is a matter of how much pause you want between the two clauses.

Period—Complete Stop

Semicolon—Moderate Pause

Think of a semicolon as a “weak period.” Use a semicolon when you want to form a closer bond between two clauses.

Example: A banana tree is not a tree at all; it is the world’s largest herb.

However, it would also be correct to use a period in this example in place of a semicolon.

When Both Clauses are Short

You can omit the comma if both clauses are short: I pushed and he pulled. I jumped and the mouse ran away.

Capitol/Capital

Capitol

a building occupied by a legislature, or a group of buildings in which the functions of state government are carried out

Example: They will hold the meeting at the Georgia State Capitol.

Note: Use a capital “C” when referring to a specific capitol building.

Capital

Cities which serve as the seat of the government, or an upper case letter

Examples: Salt Lake City is the capital of Utah. | Use a capital letter to start a sentence.



SUPER SIMPLE TIP: Think “o” for capitol and the fact that most capitol buildings have a dome.

Can/May

Can

Physical or mental ability (to be able)

Examples: I can play the piano.
I can see you.

May

Possibility or permission

Examples: I may go to the library this morning. (*possibility*)
May I borrow that book? (*permission*)



COURSE READINGS

Connecting with Nature

Essay Ideas and Research Notes

Note: For this assignment, you may modify or use, word-for-word, any information in this section that does not have quotes around it.

Information with quotes around it should be paraphrased and quoted, and then the source needs to be cited.



- As of 2008 more people lived in cities than in the countryside.
- Two hundred years ago, most people lived surrounded by fields, farms, and forests.
- “Recent research shows that children are spending half as much time outside as they did 20 years ago.” (*Connecting Today's Kids with Nature*, National Wildlife Federation, 2008)
- “Today, 8–18-year-olds devote an average of 7 hours and 38 minutes (7:38) to using entertainment media across a typical day (more than 53 hours a week).” (Kaiser Foundation, Jan 2010)

OPENING PARAGRAPH

- Samuel Johnson wisely stated, “Deviation from nature is deviation from happiness.”
- Helen Keller wrote, “To me a lush carpet of pine needles or spongy grass is more welcome than the most luxurious Persian rug.”
- Most of us have felt the innate pull to spend time in the beauty and peace of nature.
- Henry David Thoreau said, “An early morning walk is a blessing for the whole day.”
- Nature journaling, gardening, puddle jumping, looking at clouds, bird watching, skipping rocks—these things are more than just fun activities . . .
- A growing body of research is exploring the connect between nature and human well-being; the findings are fascinating.
- Is there a connection between nature and mental health?

SUPPORTING POINT #1: “NATURE HELPS IMPROVE MOOD AND MENTAL HEALTH”

- Many studies have shown that spending time outdoors can lessen the symptoms of Attention Deficit Disorder/ADHD. (*Connecting Today's Kids with Nature*, National Wildlife Federation, 2008)
- Simply viewing beautiful pictures of nature can have beneficial effects.
- Patients have been shown to recover more quickly simply by being exposed to images of nature.
- “Just viewing nature reduces physiological stress response, increases levels of interest and attention, and decreases feelings of fear and anger and aggression.” (*Connecting Today's Kids with Nature*, National Wildlife Federation, 2008)
- “City dwellers have a 20 percent higher risk of anxiety disorders and a 40 percent higher risk of

mood disorders as compared to people in rural areas. People born and raised in cities are twice as likely to develop schizophrenia.” (Stafford News, June 30, 2015)

- “Research conducted at the University of Kansas concludes that people show a 50 percent boost in creativity after living for a few days in nature.” (KU News Release, April 23, 2012)
- “Viewing nature can reduce physiological stress response, increase levels of interest and attention, and decrease feelings of fear, anger, and aggression.” (*Connecting Today's Kids with Nature*, National Wildlife Federation, 2008)
- Being outside is not enough; green space is needed. Studies show that walking down a busy city street or playing outside on cement is not nearly as beneficial to your well-being as being in places that have trees, grass, and plants.
- “Short-term exposure to natural areas through brief walks and even looking at images of nature has been found to have a positive effect on mood, reducing feelings of anger and anxiety.” (*Connecting Today's Kids with Nature*, National Wildlife Federation, 2008)
- “Time in nature was found to have a positive effect on mood and memory as well as dampening the effect on anxiety.” (Stafford News, June 30, 2015)
- “Nature deprivation, a lack of time in the natural world, largely due to hours spent in front of TV or computer screens, has been associated, unsurprisingly, with depression. (University of Minnesota, “How Does Nature Impact our Well-Being.”)

SUPPORTING POINT #2: “NATURE HELPS IMPROVE PHYSICAL HEALTH”

- Studies have shown that 30 minutes a day outside can result in a better night's sleep.
- “Scientists have shown that kids who play outdoors are generally more fit than those who spend the majority of their time inside. Kids who play outside in natural areas also showed a statistically significant improvement in motor fitness with

better coordination, balance, and agility.” (The Natural Learning Initiative, *Why Naturalize Outdoor Learning Environments*, January 2012)

- “Living in an area with little green space is tied to higher risk of disease, including depression and anxiety, attention deficit/hyperactivity disorder (ADHD), cancer, diabetes, and so much more.” (Traci Pedersen, PsychCentral)
- New research has found that being in nature actually boosts the immune system.
- Several studies show that patients in hospitals who can see a natural landscape get better faster.

SUPPORTING POINT #3: “NATURE IMPROVES ACADEMICS AND BEHAVIOR”

- “Kids in environmental education classes have higher scores in reading, writing, math, science, and social studies.” (*Connecting Today's Kids with Nature*, National Wildlife Federation, 2008)
- “Studies of children in schoolyards found that children engage in more creative forms of play in the green areas. They also played more cooperatively.” (The Natural Learning Initiative, *Why Naturalize Outdoor Learning Environments*, January 2012)
- “Studies in the US show that schools that use outdoor classrooms and other forms of nature-based experiential education support significant student gains in social studies, science, language arts, and math. Students in outdoor science programs improved their science testing scores by 27%.” (The Natural Learning Initiative, *Why Naturalize Outdoor Learning Environments*, January 2012)

The Quakers, Mennonites, and Amish of Pennsylvania

An Informative Essay by Jennifer D. Lerud

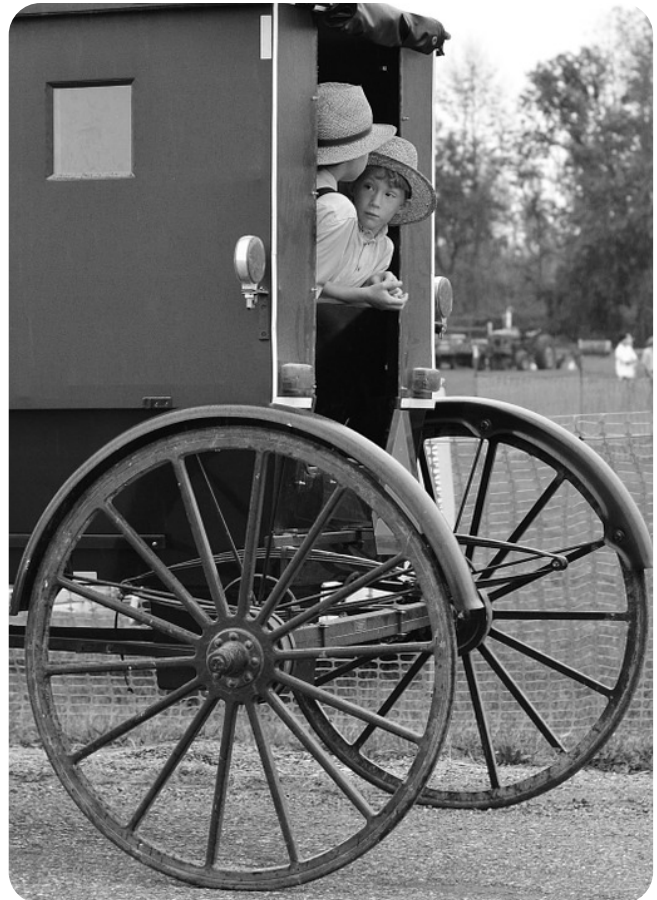
(Opening Paragraphs)

The German monk Martin Luther caused quite a commotion when he wrote *The Ninety-Five Theses* in 1517, which was a list of what he felt the Roman Catholic Church was doing wrong. It helped start a rift between the Roman Catholic Church and the people who became known as Protestants—those who protested against the Catholic Church.

The following period, known as the Reformation, saw the creation of new religious groups. One of these was the Quakers. Because those in power were intolerant of dissenting religious opinions, the Quakers went on a mass emigration to America, led by William Penn, whose father was owed a lot of money by King Charles II of England. The present-day lands of Pennsylvania and Delaware were given to William Penn to pay the king's debt. Because of this, William Penn became the largest private owner of land in America. It belonged to him, not to any crown, and he wanted to use it to help his people and others to live in peace and freedom.

(Paragraph A)

William Penn and his Quaker friends knew the horrors of religious persecution and wanted it to stop. He'd personally been imprisoned many times in the Tower of London because of his non-conformist religious beliefs. Many others had too. Even the few Quakers who had come to America to escape religious persecution earlier found themselves being persecuted by the Puritans in the New World, too. Since Penn and his fellow Quakers were pacifists (people who don't believe in war or fighting), having this huge area of land in America was a great blessing. It meant an opportunity for the freedom they sought.



On March 4, 1681, King Charles II signed the charter for Pennsylvania (named “Penn”—in honor of William’s father, and “Sylvania” which is Latin for “forests” or “woods”). William Penn then wrote: “It is a clear and just thing, and my God who has given it me through many difficulties, will, I believe, bless and make it the seed of a nation.”¹ And so it was.

(Paragraph B)

William Penn came to America hoping to make the land he owned a wonderful place to live. He set up a government and wrote a charter of liberties that

guaranteed a free and fair trial by jury, freedom of religion, freedom from unjust imprisonment, and free elections. He planned cities, promoted the real estate he owned as being a wonderful land of freedom for all, and became the first governor of Pennsylvania.

Some people living on the land that Penn now owned didn't want to be part of his "Holy Experiment." Being a man who wanted peace and fairness for all, Penn agreed to let them possess the land that is now called Delaware so they could live as they pleased.

Because William Penn wanted a peaceful, ethical society where the people gave power to the government, not vice versa, he chose to limit his own power as governor. England had two hundred crimes that called for the death penalty, but Penn made only two crimes punishable by death: murder and treason. He also didn't want violent uprisings against the government to occur, so he added a revolutionary concept to his framework of government: the use of amendments. He hoped this would make it easier for people to solve problems due to changing times and new ideas.

William Penn's government was a great success. After going back to England for 18 years, he returned to find Pennsylvania a thriving place to live. Even religious freedom was succeeding. The Quakers were a strong and good influence. They had grammar schools that Penn had insisted be open to all, regardless of religion, so even the working people were relatively well educated, and Philadelphia was a place that excelled in high literacy and became a center of science and medicine as well as peace.

Another religious group that sprang up during the Reformation was the Anabaptists. They didn't believe babies should be baptized, but that people should wait until they could understand and confess their beliefs before getting baptized. They also believed in nonresistance and basic Bible doctrines. For this, they were put to death by both the Catholics and the Protestants. The Amish

(named after Jacob Amman) and the Mennonites (named after Menno Simons) were the two main offshoots of this Anabaptist movement. They, along with a third Anabaptist group called the Brethren and many other persecuted religious minorities, were attracted to William Penn's advertisements of a land of religious freedom in Pennsylvania.

The Amish and Mennonites happily settled in Lancaster County, Pennsylvania, in the early 1700s. Over the years, they have kept strictly to their beliefs of nonresistance, humility, the divine authority of the Bible, and the philosophy of brotherhood, family and community. Since then, they've sought to keep themselves apart from the outside world, and to varying extents reject modernization and technological advances. It is not unusual to find them driving horses and buggies instead of cars; to see them wearing simple, homemade clothing typical of the 1700s; and to find them rejecting photography, electricity, and the use of telephones and televisions, etc. However, seeing the safety and advantages for their communities, some groups now allow the use of cars, electricity and telephones. On the other hand, the Old Order Mennonites and Amish groups remain strict about such things and live without them.

The blessings of William Penn's wonderful works so many years ago are still felt today by Quakers, Amish, and Mennonites in Pennsylvania who still enjoy freedom to practice their religion in the way they desire.

1. Hans Fantel, *William Penn: Apostle of Dissent*, William Morrow & Co., New York, 1974, p.149, ISBN 0-688-00310-9

Benjamin West

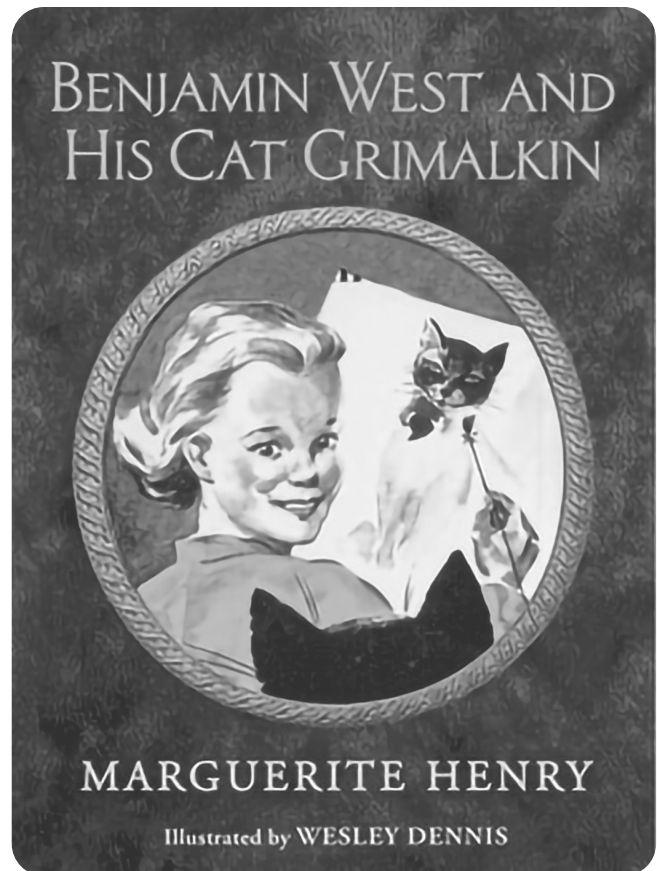
by Nathaniel Hawthorne

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

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

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

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



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

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

Research for Fictionalized Biographical Story of Abraham Lincoln

PART 1

From *The Story of Young Abraham Lincoln* by Wayne Whipple

The little Lincoln boy learned to help his father and mother as soon as he could, picking berries, dropping seeds and carrying water for the men to drink. The farm at Knob Creek seems to have been a little more fertile than the other two places on which his father had chosen to live.

Once while living in the White House, President Lincoln was asked if he could remember his “old Kentucky home.” He replied with considerable feeling:

“I remember that old home very well. Our farm was composed of three fields. It lay in the valley, surrounded by high hills and deep gorges. Sometimes, when there came a big rain in the hills, the water would come down through the gorges and spread all over the farm. The last thing I remember of doing there was one Saturday afternoon; the other boys planted the corn in what we called the big field—it contained seven acres—and I dropped the pumpkin seed. I dropped two seeds in every other row and every other hill. The next Sunday morning there came a big rain in the hills—it did not rain a drop in the valley, but the water, coming through the gorges, washed the ground, corn, pumpkin seeds and all, clear off the field!”

Although this was the last thing Lincoln could remember doing on that farm, it is not at all likely that it was the last thing he did there, for Thomas Lincoln was not the man to plant corn in a field he was about to leave. (The Lincolns moved away in the fall.)

Another baby boy was born at Knob Creek farm; a puny, pathetic little stranger. When this baby was about three years old, the father had to use his skill as a cabinet maker in making a tiny coffin, and the Lincoln family wept over a lonely little grave in the wilderness.

About this time Abe began to learn lessons in practical patriotism. Once when Mr. Lincoln was asked what he could remember of the War of 1812, he replied: “Nothing but this: I had been fishing one day and caught a little fish which I was taking home. I met a soldier on the road, and, having been told at home that we must be good to the soldiers, I gave him my fish.

Abe had given the soldier the fish because his mother had taught him that the life of a soldier is hard and that you should always treat soldiers well and be grateful to them.

Although Nancy Lincoln insisted on sending the children to school, when there was any, she had a large share in Abe's early education, just as she had taught his father to write his own name. She told them Bible stories and such others as she had picked up in her barren, backwoods life. She and her husband were too religious to believe in telling

their children fairy tales. Nancy's voice was low, with soft, southern tones and accents.

Abe was only six, but he was a thoughtful boy. He tried to think of some way to show his gratitude to his mother for giving them so much pleasure. While out gathering sticks and cutting wood for the big fireplace, a happy thought came to him—he would cut off some spicewood branches that smelled really good, hack them up on a log, and secrete them behind the cabin. Then, when the mother was ready to read again, and Sarah and the father were sitting and lying before the fire, he brought in the hidden branches and threw them on, a few twigs at a time, to the surprise of the others. It worked like a charm; the spicewood boughs not only added to the brightness of the scene but filled the whole house with the “sweet smelling savor” of a little boy's love and gratitude. While the father and sister were delighted with the crackle, sparkle and pleasant aroma of the bits of spicewood, as Abe tossed them upon the fire, no one could appreciate the thoughtful act of the boy so much as his mother.

PART 2

“He was the shyest, most reticent, most uncouth and awkward-appearing, homeliest and worst-dressed of any in the crowd. So superlatively wretched a butt could not hope to look on long unmolested. He was attacked one day as he stood near a tree by a larger boy with others at his back. But the crowd was greatly astonished when little Lincoln soundly thrashed the first, the second, and third boy in succession; and then, placing his back against the tree, he defied the whole crowd, and told them they were a lot of cowards.”

Evidently Father Tom, who enjoyed quite a reputation as a wrestler, had give the small boy a few lessons in “the manly art of self-defense.”

Meanwhile the little brother and sister were learning still better things at their mother's knee, alternately hearing and reading stories from the Bible, *The Pilgrim's Progress*, *Aesop's Fables*, *Robinson Crusoe*, and other books, common now, but rare enough in the backwoods in those days.

The country (where Abraham Lincoln lived) was very rough, especially in the low lands, so thick with brush that a man could scarcely get through on foot. These places were called Roughts. The country abounded in game, such as bears, deer, turkeys, and the smaller game.

Abraham Lincoln's mother was gentle and refined, and would have adorned any station in life. She was beautiful in youth, with dark hair, regular features, and soft sparkling hazel eyes. She was unusually intelligent, and read all the books she could obtain. Says Mr. Arnold: “She was a woman of deep religious feeling, of the most exemplary character, and most tenderly and affectionately devoted to her family. Her home indicated a love of beauty exceptional in the wild settlement in which she lived, and judging from her early death it is probable that she was of a physique less hardy than that of those among whom she lived. Hers was a strong, self-reliant spirit, which commanded the love and respect of the rugged people among whom she dwelt.”

The tender and reverent spirit of Abraham Lincoln, and the pensive melancholy of his disposition, he no doubt inherited from his mother. Amid the toil and struggle of her busy life she found time not only to teach him to read and write but to impress upon him ineffaceably that love of truth and justice, that perfect integrity and reverence for God, for which he was noted all his life. Lincoln always looked upon his mother with unspeakable affection, and never ceased to cherish the memory of her life and teaching.

A Friend's Greeting

by Edgar Guest

I'd like to be the sort of friend that you have been to me;
I'd like to be the help that you've been always glad to be;
I'd like to mean as much to you each minute of the day
As you have meant, old friend of mine, to me along the way.

I'd like to do the big things and the splendid things for you,
To brush the gray from out your skies and leave them only blue;
I'd like to say the kindly things that I so oft have heard,
And feel that I could rouse your soul the way that mine you've stirred.

I'd like to give you back the joy that you have given me,
Yet that were wishing you a need I hope will never be;
I'd like to make you feel as rich as I, who travel on
Undaunted in the darkest hours with you to lean upon.

I'm wishing at this Christmas time that I could but repay
A portion of the gladness that you've strewn along my way;
And could I have one wish this year, this only would it be:
I'd like to be the sort of friend that you have been to me.

The Kindly Neighbor

by Edgar Guest

I have a kindly neighbor, one who stands
Beside my gate and chats with me awhile,
Gives me the glory of his radiant smile
And comes at times to help with willing hands.
No station high or rank this man commands,
He, too, must trudge, as I, the long day's mile;
And yet, devoid of pomp or gaudy style,
He has a worth exceeding stocks or lands.

To him I go when sorrow's at my door,
On him I lean when burdens come my way,
Together oft we talk our trials o'er

And there is warmth in each good-night we say.
A kindly neighbor! Wars and strife shall end
When man has made the man next door his friend.

Bulb Planting Time

by Edgar Guest

Last night he said the dead were dead
And scoffed my faith to scorn;
I found him at a tulip bed
When I passed by at morn.

"O ho!" said I, "the frost is near
And mist is on the hills,
And yet I find you planting here
Tulips and daffodils."

"'Tis time to plant them now," he said,
"If they shall bloom in Spring";
"But every bulb," said I, "seems dead,
And such an ugly thing."

"The pulse of life I cannot feel,
The skin is dried and brown.
Now look!" a bulb beneath my heel
I crushed and trampled down.

In anger then he said to me:
"You've killed a lovely thing;
A scarlet blossom that would be
Some morning in the Spring."

"Last night a greater sin was thine,"
To him I slowly said;
"You trampled on the dead of mine
And told me they are dead."

Example Literary Analysis Essay

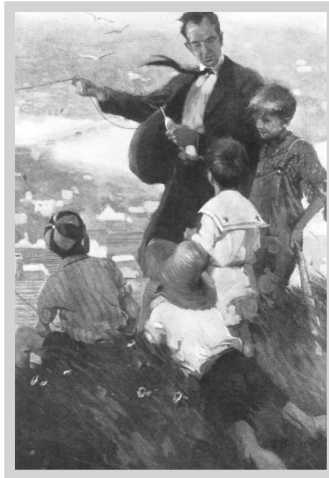
Daddies

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

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

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

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



Analysis of Edgar Guest's Poem "Daddies"

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

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

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

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

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

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



EDITING

EDITING SYMBOLS

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

EDITING EXPLANATIONS

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

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

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

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

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

Example: You can have apples or oranges or cherries.

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

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

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

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

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

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

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

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

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

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

9. Use commas to separate all geographical places, including cities, states, and countries.

Examples: We went to San Diego, California, for our family vacation.
I live at 3456 Fox Drive, Hill City, Texas, United States.

10. Use a comma after a nonessential introductory word or phrase.

To determine if an introductory word or phrase is nonessential, remove the word or words from the sentence. If the sentence still means the same thing, the word or phrase was not essential and should be set off with commas. Common introductory words include yes, no, okay, oh, well, for example, all right, however, consequently, and sure.

Examples: Yes, I would go on the hike tomorrow morning.
Oh dear, I am allergic to dogs.
No, I have never traveled to Australia.

11. When a name is directly addressed in a sentence, use commas to set off the name.

Examples: Daniel, are you coming with us?
Did you know, Daniel, that the history test is tomorrow?

12. Semicolons connect two closely related independent clauses. Do not capitalize the first word of the second independent clause. "I don't like the cookies; they taste strange." No coordinating conjunction is used with a semicolon, unless it's a long sentence with multiple commas.

13. Place an apostrophe before the "s" to show singular possession.

Example: That is my grandfather's journal.

14. To show possession for a plural noun, make the noun plural first, and then immediately use the apostrophe.

Examples: All of the soldiers' mail has been delivered to their captain.
Put the children's books on their desks.
The families' homes were destroyed.

15. If the possessors share the item together, use an apostrophe only with the last possessor.

Examples: Alex and Sandy's dog is cute.

If the possessors do not share the item together, use an apostrophe for each of the possessors.

Examples: I washed the cat's and the dog's paws.



CHALLENGING WORDS PRACTICE

Challenging Words Practice #1

Several times during this course, you will read the words on this page to your parent or teacher. If you struggle with the word for longer than a few seconds, your parent or teacher may help you sound out the word (rather than just telling you the word). Note: to hear how a word is pronounced, look up the word on dictionary.com, click on the speaker icon, and listen to the word.

The first time you read through the list, circle all the words you cannot pronounce easily. Then, read only the circled words when you are directed to read the circled words on this page.

| | | |
|---|--|-------------------|
| subpoena | monstrous | abominable |
| monotonous | despicable | exhilarating |
| reiteration | penitentiary | acceleration |
| expenditures | demeanor | physician |
| fallacious | indignation | symposium |
| grimly (<i>grim - ly</i> not <i>grime - ly</i>) | improbable | photosynthesis |
| aghast | piteously | choreographer |
| amicable | sonorous | physiologist |
| provocation | adjourning | disproportionate |
| futile (<i>few - tool</i>) | buoyancy | unsymmetrical |
| resolutely | indefinite | authenticity |
| officious | impenetrable | inexplicable |
| indictment | fraternize | erroneously |
| severely | imperious | disingenuous |
| adjourned | perceptible | conscientiousness |
| tediously | luxuriantly | spontaneity |
| apprehension | | antagonizing |
| conscience | BONUS WORDS (Not from <i>The Blind Brother</i>) | homeopathic |
| deliberation | | architectural |
| | auditorium | |



SENTENCE DICTATION

Sentence Dictation - Instructions

To the Parent

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

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

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

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

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

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

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

How To Complete Sentence Dictation Exercises

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

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

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

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

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

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

Sentence Dictation—Lists

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

Rule Breakers and Commonly Misspelled Words

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

Commonly Confused Words

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

Spelling Patterns

EX

UE

WR

Two sounds of AIN

Silent H

Y says /i/

U Can Say /CH/

Prefixes:

tele—

inter—

fore—

Suffixes:

—able

—ible

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

Sentence Dictation Exercises: Set #1

| | |
|------------------------------------|--|
| Spelling Patterns | EX, UE |
| Commonly Confused Words | YOUR/YOU'RE THERE'S/THEIRS |
| Grammar, Usage, Punctuation | <p>Use a comma and a coordinating conjunction (FANBOYS: for, and, nor, but, or, yet, so) to connect two independent clauses. An independent clause is a clause that can stand on its own as a sentence. An independent clause needs a subject, a verb, and a complete thought.</p> <p>Hint: A comma does not always come after a conjunction such as AND. Sometimes a comma connects a compound subject, etc. Have child ask themselves if an independent clause (can stand on its own as a sentence) comes before and after the word AND. If so, use a comma.</p> |

1. I will attend the banquet and the boutique tomorrow.
2. I know you're probably fatigued.
3. There's no reason to exaggerate, and there's no excuse for lying.
4. I'm grateful for your frequent support, for it helps me excel.
5. The fondue fountain is theirs, but we can borrow it.
6. There's a knife in the kitchen, and you're welcome to use it.
7. We have excess berries, so we'll have a good revenue.
8. There's room in your schedule, yet you're not coming.
9. The mysterious statues and the antique jewelry are theirs.
10. Your knowledge is exceptional, and your courage is exemplary.
11. There's a piece of pie on the table and some milk on the counter.
12. There's another village close to theirs.
13. The campus has a unique religious environment.
14. I'm serving our favorite vegetable and theirs.
15. It's a sincere privilege to meet your family.

Sentence Dictation Exercises: Set #2

| | |
|------------------------------------|--|
| Spelling Patterns | IBLE ABLE |
| Grammar, Usage, Punctuation | <ol style="list-style-type: none"> 1. When a name is directly addressed in a sentence, use commas to set off the name. 2. We usually drop the E at the end of words when adding an ending that start with a vowel (e.g., ABLE and IBLE) *=do not drop the E if it comes after C. |
| Homophones | BERRY/BURY CHEEP/CHEAP |

1. Amy, don't try to bury your furious feelings.
2. The temperature is very changeable.
3. The cheap container is disposable.
4. The berry left a terrible stain on the restaurant floor.
5. James, can you hear the chick's cheep?
6. The cheap, inflatable ball cost a nickel.
7. Luke, you're so sincere and likable.
8. A noticeable piece of the berry pie is missing.
9. The book's plot was incredible and believable.
10. The most desirable college is debatable.
11. The likable child had a *noticeable dimple.
12. The college's rules are not easily *enforceable.

Blind Brother Presentation Quiz

1. Jenny Phillips said you should avoid books that

- A. include any negative or gloomy content
- B. focus on things that are negative or gloomy or make these things seem normal or acceptable
- C. never mention negative or gloomy things

2. Write the four criteria for judging the value of a book:

- 1. _____
- 2. _____
- 3. _____
- 4. _____

3. One of the best ways to judge the value of a book is to evaluate how you feel after reading it? TRUE | FALSE

4. The moral value of a book is determined by asking the question _____
_____?

5. Public school textbooks used to have many times more moral messages than they do now? TRUE | FALSE

6. If a book does not have high educational value, it is not worth reading. TRUE | FALSE

7. Write three moral messages from *The Blind Brother* that Jenny Phillips discussed in the presentation:

- 1. _____
- 2. _____
- 3. _____

8. Write two things that give a book higher literary value:

- 1. _____
- 2. _____

9. Why does good description in a book matter? Underline all that apply:

- A. It makes the reading experience more powerful and meaningful.
- B. It makes our minds work more.
- C. It helps us learn how to pause and appreciate the details and beauty around us in our own lives.



ANSWER KEY

LESSON 1

- Read and complete:

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



Some Things You Need to Know

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

parent initials

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

How many poems should you work on at a time? one

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

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

- Your *Course Companion* contains "States and Capitals Ladders" on page 1. Read the instructions.
- Each day your parent or teacher will dictate 4-5 sentences to you, meaning he or she will say a sentence out loud and you will write it on a white board or paper. These sentences are in your *Course Companion* and will help you practice spelling words, spelling patterns, spelling rules, commonly confused words, and grammar and punctuation rules. Open your *Course Companion*

to the sentence dictation instructions on page 103 and read the instructions with your parent or teacher. Have your parent or teacher initial here when you have read the instructions together:

parent initials

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

How To Complete This Course Book

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

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

Parts of Speech

Open your *Course Companion* to page 16 titled "Terms to Know." Refer to the page when needed for this lesson and any future lessons.

- Exercise 1: For each sentence, indicate the part of speech for the underlined word by underlining the correct choice.

CAPACIOUS: capable of holding much, spacious or roomy

- I left my hat inside the capacious cave.
noun verb preposition adverb adjective pronoun article
- The new barn was very capacious; it held 20 horses.
noun verb preposition adverb adjective pronoun article
- The new barn was very capacious; it held 20 horses.
noun verb preposition adverb adjective pronoun article
- She put it in her capacious bag.
noun verb preposition adverb adjective pronoun article
- We walked leisurely through the peaceful, capacious gardens.
noun verb preposition adverb adjective pronoun article
- The capacious room held over three hundred people.
noun verb preposition adverb adjective pronoun article
- The mansion has a capacious entryway.
noun verb preposition adverb adjective pronoun article
- David said that he has visited Mr. Carson's capacious mansion.
noun verb preposition adverb adjective pronoun article
- Her capacious library was decorated so nicely.
noun verb preposition adverb adjective pronoun article
- Inside the capacious store, we found a plethora of great books.
noun verb preposition adverb adjective pronoun article
- Inside the capacious store, we found a plethora of great books.
noun verb preposition adverb adjective pronoun article

- Exercise 2: Underline all the prepositions in the following two sentences.

- We went to the mountains after school ended on April 20th.
- The two cubs in the field sat by their mother on the grass and listened to the birds.



- Exercise 3: Abstract nouns are things you cannot touch such as PEACE, HOPE, and STRENGTH. Underline all the words below that are abstract nouns.

weakness grief hopeful science determined
determination weak kindness kind prayer
patience patient minute hour sing

Helping Verbs

- Read:

A helping verb, also called an auxiliary verb, helps show the tense of the main verb. For example, in this sentence the helping verb, which is underlined, helps show that the action will happen in the future.

I will go to the store. (will=helping verb, go=main verb)

The most common helping verbs are forms of "to be," "to do," and "to have."

I am reading the book. (am=helping verb, reading=main verb)

Amy does like the book. (does=helping verb, like=main verb)

I have read the book. (have=helping verb, read=main verb)

Sometimes more than one auxiliary is used. For example, "We should have been careful." Generally, verb phrases using "have" use perfect tense and verb phrases using a form of "to be" are called progressive tenses.

LESSON 3

Subjects

- Read and complete the exercises:

The two necessary parts of a sentence are the subject and the predicate.

The **simple subject** is who or what is doing or being. **Modifiers**, words that provide additional information, are not part of the simple subject. The simple subjects are underlined in the sentences below.

That cute bunny eats a huge carrot.

Our thoughtful Aunt Betty is cooking a wonderful dinner.

The **complete subject** is the simple subject with all its modifiers. The complete subjects are underlined in the sentences below.

That cute bunny eats a huge carrot.

Our thoughtful Aunt Betty is cooking a wonderful dinner.

Often there is more than one noun in a sentence. Not all nouns are subjects. To determine the subject, identify the main verb or verb phrase in the sentence and ask who or what is doing or being that action.

Exercise 1: Underline the simple subject in each sentence.

1. The little girl made a nice apron.
2. An old man down the street wrote a lovely story.
3. I watched the beautiful sunset.
4. Luckily, my mom packed me a huge lunch.
5. The hummingbird zoomed around our yard.
6. A bright yellow butterfly landed on the pink rose.

- Exercise: Underline the helping verb or verbs and circle the main verb in each sentence.

1. I am waiting for the rain to stop.
2. He was watering Grandma's garden.
3. I had hoped for a miracle.
4. We had been sitting on the porch for an hour.
5. The student is trying his best.
6. We should help that lady.
7. The baby can crawl now.
8. They shall spend the night in a tent.
9. I might want some help.
10. I have always wanted a puppy.
11. We will be going to the lake tomorrow.
12. A sincere prayer does make a difference.

Verb Phrases

A verb phrase is the helping verb or verbs plus the main verb. The verb phrases are underlined in the following examples:

I have been hoping to ride a pony. | I am having a great day!

- Exercise: Underline the verb phrase in each sentence.

1. I am waiting for the rain to stop.
2. He was watering Grandma's garden.
3. I had hoped for a miracle.
4. We had been sitting on the porch for an hour.
5. The student is trying his best.
6. We should help that lady.
7. The baby can crawl now.

Exercise 2: Underline the complete subject in each sentence.

1. The little girl made a nice apron.
2. An old man down the street wrote a lovely story.
3. I watched the beautiful sunset.
4. Luckily, my mom packed me a huge lunch.
5. The hummingbird zoomed around our yard.
6. A bright yellow butterfly landed on the pink rose.
7. My family watched a fat worm.
8. Jake kicked the ball into the goal.

Predicates

- Read and complete the exercises:

The **simple predicate** is the verb or verb phrase that tells the action or being of the subject. The simple predicates are underlined in the sentences below.

We have been picking the lovely flowers. | The bear sleeps in a cave.

The **complete predicate** is the simple predicate with all its modifiers. The complete predicates are underlined in the sentences below.

We have been picking the lovely flowers. | The bear sleeps in a cave.

Exercise 1: Underline the simple predicate in each sentence.

1. The tiny bird built a nice home on the tree branch.
2. A new family moved into the neighborhood.
3. The brave knight fought the two-headed monster.
4. The entire group of children has been picking berries by the stream.
5. The king will be sending a message in the morning.

Exercise 2: Underline the complete predicate in each sentence.

1. The tiny bird built a nice home on the tree branch.
2. A new family moved into the neighborhood.
3. The brave knight fought the two-headed monster.
4. The entire group of children has been picking berries by the stream.
5. The king will be sending a message in the morning.

Direct Object & Indirect Objects

- Read and complete the exercise:

A **direct object** receives the action performed by the subject. The direct objects are underlined in the sentences below.

Amy kicked the ball. | David washed the window.

Not all sentences have direct objects.

An **indirect object** indirectly receives the action of the verb. If there is an indirect object, it will answer the question to or for whom or what and typically will come between the verb and the direct object. The indirect object is underlined in the sentences below.

Give Mom the flowers. Dad gave me a new baseball.

Exercise: Underline the direct objects and circle the indirect objects.

1. Dad made (Kevin) a delicious cake.
2. Aunt Jane read (Kate) a funny book.
3. The knight gave the (princess) a bouquet of flowers.
4. I gave my (dog) a bath last night.
5. Can you pour (me) a drink?
6. Helen wrote (Mrs. Davis) a nice letter.
7. I sewed (Becky) a pillowcase.

LESSON 10

The Blind Brother: Chapter 4

- Read each pair of sentences and then, based on the context of the sentences, select the definition of the underlined word.

1. The officious man ordered us to be quiet and listen to his complaint. The bystander had no reason to be so officious and tell everyone what to do.

courageous | **bossy** | impressive

2. The sick girl raised her hand from the bed, her face so terribly pallid. If he weren't so very pallid, I'd have thought him strong and healthy.

sweet | disgusted | **pale**

3. "Don't be daft; I need you to be serious for a moment," said Tom. If she weren't acting so daft, people would take her seriously.

silly | clumsy | awkward

- Digging Deeper:** Read:

A court trial takes place in Chapter 4 of *The Blind Brother*. Before you read the chapter, read the following information, which will help you better understand the terminology used in the chapter.

If someone is charged with a serious crime, he is **indicted** (pronounced "IN - DIE - TED"), which means that an official has given him an indictment. An **indictment** is a formal, written accusation telling the person where, when, and how he allegedly committed a crime, and that he must appear in court. To **arraign** someone is when the indicted person first comes to court and is formally notified of the things he is accused of doing. This is when he says whether he is guilty or not guilty. Indictable crimes are normally given a trial by jury. A jury is usually made of twelve people from the community

called jurors. During the court case, jurors listen to evidence from both the accused, who is called the **defendant** (the one who was indicted), and the **prosecutors** (the ones trying to show that the defendant is guilty of the crime). The jury then takes these arguments, talks about them in private, and reaches a **verdict** (a decision) of whether the indicted person is guilty or not guilty.

- On page 99 of your *Course Companion* titled "Challenging Words Practice #1," read the circled words on the page **to your parent or teacher**.

- In the *Level 7 Favorite Classics Reader*, read Chapter 4 of *The Blind Brother*.

Quotation Punctuation

- Study quotation punctuation on page 40 of your *Course Companion*. Then write each incorrectly punctuated sentence below correctly.

1. Tina replied "that is a brilliant idea!"

Tina replied, "That is a brilliant idea!"

2. "If you leave now," Mindy said "you will not be late."

"If you leave now," Mindy said, "you will not be late."

3. "Look at this" Blake said "I found a tadpole".

"Look at this," Blake said. "I found a tadpole."

4. "When the sun rises" Blake said "We'll start the hike".

When the sun rises," Blake said, "we'll start the hike."

- Notebook**

Set your timer for seven minutes and write a fictional scene that takes place in a court room. Use the words DEFENDANT and PROSECUTOR at least once. Make up the story as you go. Use dialogue with correct punctuation.

LESSON 11

Direct Objects & Indirect Objects

- Read and complete:

A **direct object** receives the action performed by the subject. (Amy kicked the **ball**.) The **indirect object** indirectly receives the object. (John gave **mom** the book. John cooks **Mother** dinner. The cat gave **Ellen** a glance.)

Exercise: Underline direct objects and circle the indirect objects. Draw the line art image in your sketchbook.

- The cute dog gave me the ball.
- We gave the lost dog a warm bath.
- The adorable dog gave me a lick.
- I made the tired dog a warm bed.
- We made the dog a new doghouse.
- My aunt gave me a new book about dogs.
- The librarian read us a story about dogs.
- I gave Mom the dog.
- The loyal dog brought me my slippers.



Effective Writing: Avoiding Wordiness and Redundancy

- Read and complete:

Sometimes writers believe that long and wordy sentences make higher quality writing. However, that is not usually the case. Avoiding unnecessary words makes writing less cluttered and easier to read. However, your sentences do not have to be short or simple. In fact, they can be beautifully complex, such as sentences often found in well-written,

classic books; but they should be clear and concise (not including unnecessary information) and avoid redundant (repetitive) words.

- Exercise: Rewrite the wordy sentences more concisely. First cover up the example answers with an index card. After rewriting the sentence, compare the example answer to yours. There is not one right way to make a sentence more concise. The example answer just shows one possible way.

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

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

#1: The reason that we did not come to the party, even though we really wanted to come to the party, is that our car would not start when we tried to turn it on because the battery was dead.

Example Answer:

We wanted to come to the party, but our car battery died.

#2: If a sentence has any redundant words, you should remove those redundant words from the sentence to make the sentence clearer.

Example Answer:

To make sentences clearer, remove redundant words.

Avoiding Wordiness and Redundancy

- Cross out any unnecessary or redundant words in the following sentences.

 1. He liked the small goat ~~the very~~ best.
 2. Police inspectors are ~~in the process of~~ currently investigating the case.
 3. This medicine helps you ~~to~~ feel better ~~when you are sick~~.
 4. The book I want to read ~~the very~~ most is ~~the one that is~~ sitting on the coffee table.
 5. She wants a seat ~~that is~~ in the front so ~~that~~ she can see the board better.
 6. The ~~very~~ best chair in the house is ~~the one that is~~ over ~~there~~ by the desk.
 7. We want a house ~~that is~~ in Sacramento so ~~that~~ we can be closer to my work.

Editing: Russian Geography Passages

- Edit the following passages. If needed, refer to the editing symbols on page 89 of your *Course Companion*.

THE VOLGA RIVER

The Volga river runs through central Russia to the Caspian sea. Not only is it the longest river in Europe, but it is also considered the national river of Russia. They call it "Mother Volga." Eleven (over half) of the largest cities in Russia lie along the Volga river. One of those is the capital city of Moscow. Many reservoirs help the residents tap into the river's abundance. One unusual thing about the Volga River is that it is the largest river to flow into a closed basin.

URAL MOUNTAINS

The Ural Mountains run north to south through Russia from the arctic ocean to northwestern Kazakhstan. It is the natural boundary between Europe and Asia, and its name may mean "Stone Belt" or "Meeting of the Mountains." For centuries not much was known about these mountains. The Russians did most of the exploring and inhabiting of the area in the 1800s. The Urals contain rich resources of metal ore, precious stones, and coal. There is fur trapping and timber harvesting as well. These are an important part of the Russian economy.

Prepositional Phrases and Commas

- Underline all the prepositional phrases in the following sentences and insert commas where needed. Some sentences have more than one prepositional phrase. Refer to page 35 of your *Course Companion* if needed.

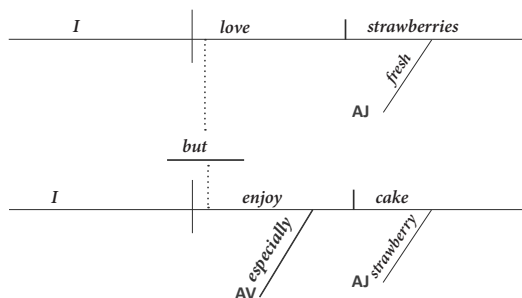
1. During the pounding storm, we stayed safely inside the house.
2. Under the bridge a family of ducks are floating.
3. I see a big bear across the river.
4. Inside my desk I keep the letters Grandma sends me.
5. Up in that huge tree I see a monkey sitting.
6. Behind the bookcase is a secret room.
7.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

Sentence Diagramming

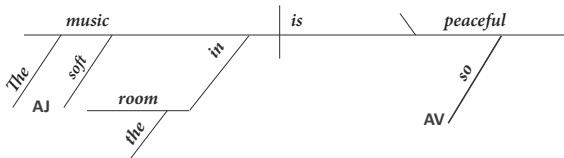
- Diagram the sentences below.



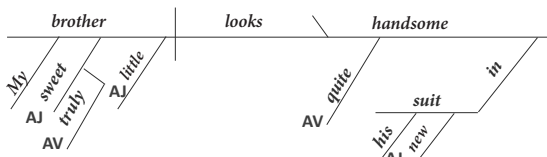
I love fresh strawberries, but I especially enjoy strawberry cake.



The soft music in the room is so peaceful.

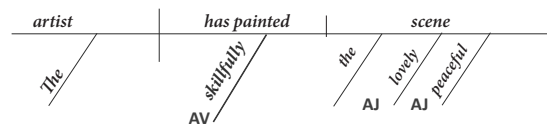


My truly sweet little brother looks quite handsome in his new suit!

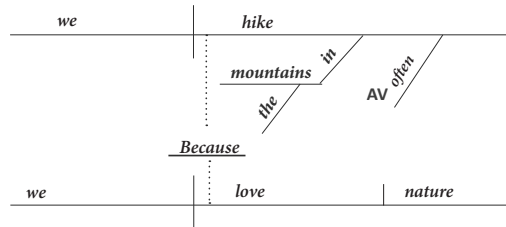


- Diagram the following sentences. Only some of the lines are given; you must draw the other lines.

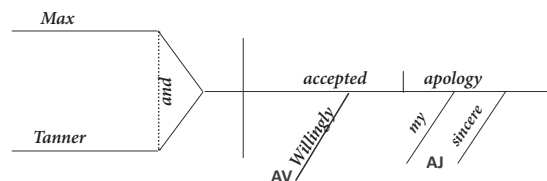
The artist has skillfully painted the lovely, peaceful scene.



Because we love nature, we hike in the mountains often.



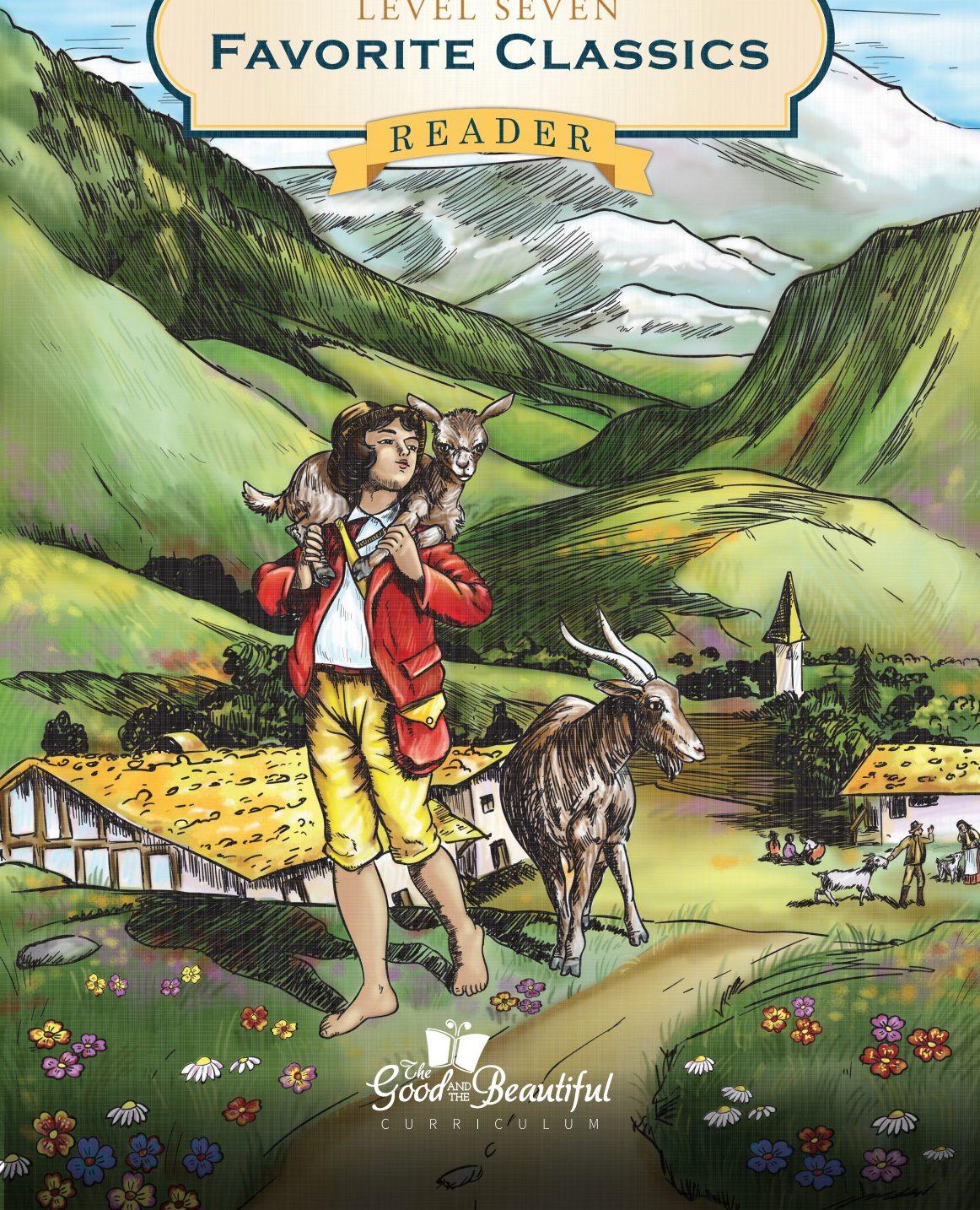
Willingly, Max and Tanner accepted my sincere apology.





LEVEL SEVEN
FAVORITE CLASSICS

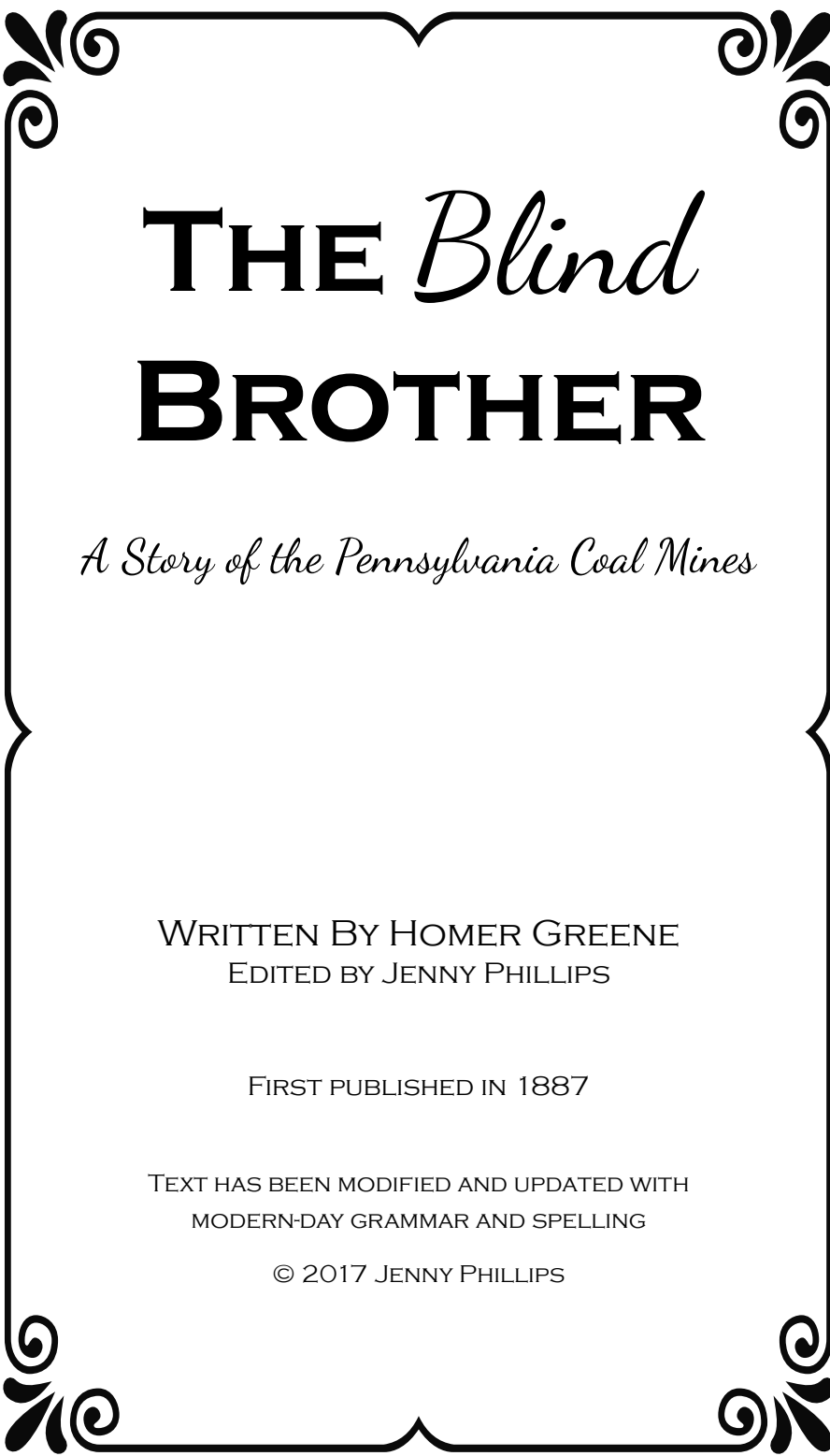
READER




The Good AND THE Beautiful
CURRICULUM

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THE *Blind* BROTHER

A Story of the Pennsylvania Coal Mines

WRITTEN BY HOMER GREENE
EDITED BY JENNY PHILLIPS

FIRST PUBLISHED IN 1887

TEXT HAS BEEN MODIFIED AND UPDATED WITH
MODERN-DAY GRAMMAR AND SPELLING

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Chapter 1

LOST IN THE MINE



Many years ago there was no busier mine in the Pennsylvania coal fields than the Dryden Slope Mine. Two hundred and thirty men and boys went by the slope into it every morning and came out from it every night. They were simple and unlearned, these men and boys, rugged and rude, rough and reckless at times, but they were also manly, heroic, and kindhearted.

At the time this story opens, workers at other mines in the area were on strike, and they wanted the Dryden miners to strike as well. But the Dryden miners had no cause of complaint against their employers; they earned good wages and were content. When persuasion did not work on the Dryden miners, they were threatened, waylaid, beaten, and sometimes killed.

So the men in the Dryden Mine yielded, and soon, down the chambers and along the headings, toward the foot of the slope, came little groups leaving the mine, with dinner pails and tools, discussing earnestly, often bitterly, the situation of their forced strike.

Fifteen or twenty departing miners were holding an especially animated conversation. They were all walking in single file along the route by which the mine cars went.

Where the route crossed from the airway to the heading, a door had been placed, to be opened whenever the cars approached and to be shut as soon as they had passed by.

That door was attended by a boy.

To this point the party had now come, and one by one they filed through the opening, while Bennie, the door boy, stood holding back the door to let them pass.

“Ho, Jack, take the door boy with you!” shouted someone in the rear.

The great, broad-shouldered, rough-bearded man who led the procession turned back to where Bennie, apparently lost in astonishment at this unusual occurrence, still stood with his hand on the door.

“Come along, lad!” he said. “Come along! You’ll have some play time now.”

“I can’t leave the door, sir,” answered Bennie. “The cars will be coming soon.”

“You need not mind the cars. Come along with you, I say!”

“But I can’t go until Tom comes, anyway, you know.”

The man came a step closer. He had the frame of a giant. The others who passed by were like children beside him. Then one of the men who worked in the mine, and who knew Bennie, came through the doorway, the last in the group, and said, “Don’t hurt the boy; let him alone. His brother will take him out; he always does.”

All this time Bennie stood quite still, with his hand on the door, never turning his head.

It was a strange thing for a boy to stand motionless like that and to look neither to the right nor the left while an excited group of men passed by, one of whom had stopped and approached him as if he meant him harm. It roused the curiosity of “Jack the Giant,” as the miners called him, and plucking his lamp from his cap, he flashed the light of it up into Bennie’s face.

The boy did not stir; no muscle of his face moved; even his eyes remained open and fixed.

“Why, lad! Lad! What’s the matter with you?” There was tenderness in the giant’s voice as he spoke, and tenderness in his bearded face as Bennie answered, “Don’t you know? I’m blind.”

“Blind! And working in the mines?”

“Oh, a body doesn’t have to see to attend the door, you know. All I have to do is to open it when I hear the cars coming and to shut it when they get by.”

“That’s true, but you did not get here alone. Who helped you?”

Bennie’s face lighted up with pleasure, as he answered, “Oh, that’s Tom! He helps me. I couldn’t get along without him; I couldn’t do anything without Tom.”

The man’s interest and compassion had grown as the conversation lengthened, and he was charmed by the voice of the child. It had in it that touch of pathos that often lingers in the voices of the blind. He would hear more of it.

“Sit you, lad,” he said. “Sit you, and tell me about Tom, and about yourself, and all you can remember.”

Then they sat down on the rude bench together, with the roughly hewn pillar of coal at their backs, blind Bennie and Jack Rennie, the giant. While one told the story of his blindness and his blessings and his hopes, the other listened with tender earnestness, almost with tears.

Bennie told first about Tom, his brother, who was fourteen years old, two years older than himself. Tom was so good to him, and Tom could see as well as anybody. “Why,” Bennie exclaimed, “Tom can see everything!”

Then Bennie told about his blindness—how he had been blind ever since he could remember. But there was a doctor, he said, who came up once from Philadelphia to visit Major Dryden before the major died, and he had chanced to see Tom and Bennie up by the mines, and the doctor had looked at Bennie’s eyes and said he thought, if the boy could go to Philadelphia and have treatment, that sight might be restored.

Tom asked how much it would cost, and the doctor said, “Oh, maybe a hundred dollars,” and then someone came and called the doctor away, and they had never seen him since.

But Tom resolved that Bennie should go to Philadelphia, if ever he could save money enough to send him.

Tom was a driver boy in Dryden Slope, and his meager earnings went mostly to buy food and clothing for the little family. But he began now to lay aside for Bennie the dollar or two that he had been accustomed to spend each month for himself.

Bennie knew about it, of course, and rejoiced greatly at the prospect in

store for him, but he expressed much discontent because he, himself, could not help to obtain the fund which was to cure him. Then Tom, with the aid of the kindhearted mine superintendent, found employment for his brother as a door boy in Dryden Slope, and Bennie was happy. It wasn't absolutely necessary that a door boy should see. If he had good hearing, he could get along very well.

So every morning Bennie went down the slope with Tom and climbed into an empty mine car, and Tom's mule drew them, rattling along the heading until they reached, almost a mile from the foot of the slope, the doorway where Bennie stayed.

Then Tom went on, with the empty cars, up to the new tier of chambers and brought the loaded cars back. Every day he passed through Bennie's doorway on three round trips in the morning, and three round trips in the afternoon; and every day, when the noon hour came, he stopped on the down trip and sat with Bennie on the bench by the door, and both ate from one pail the dinner prepared for them by their mother.

When quitting time came, and Tom went down to the foot of the slope with his last trip for the day, Bennie climbed to the top of a load and rode out, or else, with his hands on the last car of the trip, walked safely along behind.

"And Tom and me together have almost twenty dollars saved now!" said the boy exultingly. "And we've only got to get eighty dollars more, and then I can go and buy back the sight into my eyes; and then Tom and me, we're going to work together all our lives. Tom, he's going to get a chamber and be a miner, and I'm going to be Tom's laborer until I learn how to mine, and then we're going to take a contract together and hire laborers and get rich, and then—why, then Mommie won't have to work any more!"

It was like a glimpse of a better world to hear this boy talk. The most favored child of wealth that ever reveled seeing in the sunlight has had no hope, no courage, no sublimity of faith, that could compare with those of this blind son of poverty and toil. He had his high ambition, and that was to work. He had his sweet hope to be fulfilled, and that was to see. He had his earthly shrine, and that was where his mother sat. And he had his hero of heroes, and that was Tom.

There was no quality of human goodness or bravery or excellence of any kind that he did not ascribe to Tom. He would sooner have disbelieved all of

his four remaining senses than have believed that Tom would say an unkind word to Mommie or to him or be guilty of a mean act towards anyone.

Bennie's faith in Tom was fully justified. No nineteenth century boy could have been more manly, no knight of old could have been more true and tender than was Tom to the two beings whom he loved best upon all the earth.

"But the father, laddie," said Jack still charmed and curious; "where's the father?"

"Dead," answered Bennie. "He came from the old country first, and then he sent for Mommie and us, and when we got here, he was dead."

"Ah, but that was awful sad for the mother! Took with the fever, was he?"

"No; killed in the mine. Top coal fell and struck him. That's the way they found him. We didn't see him, you know. That was two weeks before me and Tom and Mommie got here. I wasn't but four years old then, but I can remember how Mommie cried. She didn't have much time to cry, though, because she had to work so hard. Mommie's always had to work so hard," added Bennie, reflectively.

The man began to move nervously on the bench. It was apparent that some strong emotion was taking hold of him. He lifted the lamp from his cap again and held it up close to Bennie's face.

"Killed, said you—in the mine—top coal fell?"

"Yes, and struck him on the head. They said he didn't ever know what killed him."

The brawny hand trembled so that the flame from the spout of the little lamp went up in tiny waves.

"Where—where did it happen—in what place—in what mine?"

"Up in Carbondale. No. 6 shaft, I think it was. Yes, No. 6."

Bennie spoke somewhat hesitatingly. His quick ear had caught the change in the man's voice, and he did not know what it could mean.

"His name, lad! Give me the father's name!"

The giant's huge hand dropped upon Bennie's little one and held it in a painful grasp. The boy started to his feet in fear.

"You won't hurt me, sir! Please don't hurt me; I can't see!"

"Not for the world, lad; not for the whole world. But I must have the father's name. Tell me the father's name, quick!"

"Thomas Taylor, sir," said Bennie, as he sank back, trembling, on the bench.

The lamp dropped from Jack Rennie's hand and lay smoking at his feet. His huge frame seemed to have shrunk by at least a quarter of its size, and for many minutes he sat, silent and motionless, seeing as little of the objects around him as did the blind boy at his side.

At last he roused himself, picked up his lamp, and rose to his feet.

"Well, lad, Bennie, I must be going. Goodbye to you. Will the brother come for you?"

"Oh, yes!" answered Bennie, "Tom always stops for me. He hasn't come up from the foot yet, but he'll come."

The man turned away, then turned back again. "Where's the lamp?" he asked, "Have you no light?"

"No, I don't ever have any. It wouldn't be any good to me, you know."

Once more the man started down the heading but, after he had gone a short distance, a thought seemed to strike him, and he came back to where Bennie was still sitting.

"Lad, I thought to tell you; you shall go to the city with your eyes. I have money to send you, and you shall go. I—I—knew—your father, lad."

Before Bennie could express his surprise and gratitude, he felt a strong hand laid gently on his shoulder and a rough, bearded face pressed for a moment against his own, and then his strange visitor was gone.

Down the heading, the retreating footsteps echoed, their sound swallowed up at last in the distance, and up at Bennie's doorway, silence reigned.

For a long time the boy sat pondering the meaning of the strange man's words and conduct. But the more he thought about it, the less able was he to understand it. Perhaps Tom could explain it, though. Yes, he would tell Tom about it. Then it occurred to him that it was long past time for Tom to come up from the foot with his last trip for the day. It was strange, too, that the men should all go out together that way; he didn't understand it. But if Tom would only come . . .

Bennie rose and walked down the heading a little way; then he turned and went up through the door and along the airway; then he came back to his bench again and sat down.

He was sure Tom would come. Tom had never disappointed him yet, and he knew he would not disappoint him for the world if he could help it. He knew, too, that it was long after quitting time, and there hadn't been a sound that he could hear in the mine for an hour, though he had listened carefully.

After a while he began to grow nervous; the stillness became oppressive; he could not endure it. He determined to try to find the way out by himself. He had walked to the foot of the slope alone once, the day Tom was sick, and he thought he could do it again.

So he made sure that his door was tightly closed, then he took his dinner-pail and started bravely down the heading, striking the rails of the mine car track on each side with his cane to guide him as he went along.

Sometimes he would stop and listen for a moment, if, perchance, he might hear Tom coming to meet him or, possibly, some belated laborer going out from another part of the mine. Then, hearing nothing, he would trudge on again.

After a long time spent thus, he thought he must be near the foot of the slope; he knew he had walked far enough to be there. He was tired, too, and sat down on the rail to rest. But he did not sit there long; he could not bear the silence—it was too depressing—and after a very little while, he arose and walked on. The caps in the track grew higher. Once he stumbled over one of them and fell, striking his side on the rail. He was in much pain for a few minutes; then he recovered and went on more carefully, lifting his feet high with every step, and reaching ahead with his cane. But his progress was very slow.

Then there came upon him the sensation of being in a strange place. It did not seem like the heading along which he went to and from his daily work. He reached out with his cane upon each side and touched nothing. Surely, there was no place in the heading so wide as that.

But he kept on.

By and by he became aware that he was going down a steep incline. The echoes of his footsteps had a hollow sound, as though he were in some wide, open space, and his cane struck one, two, three, props in succession. Then he knew he was somewhere in a chamber, and knew, too, that he was lost.

He sat down, feeling weak and faint and tried to think. He remembered that, at a point in the heading about two-thirds of the way to the foot, a passage branched off to the right, crossed under the slope, and ran out into the southern part of the mine where he had never been. He thought he must have turned into this cross heading and followed it, and if he had, it would be hard indeed to tell where he now was. He did not know whether to go on or to turn back.

Perhaps it would be better, after all, to sit still until help should come, though it might be hours, or even days, before anyone would find him.

Then came a new thought. What would Tom do? Tom would not know where he had gone; he would never think of looking for him away off here. He would go up the heading to the door, and not finding him there, would think that his brother had already gone home. But when he knew that Bennie was not at home, he would surely come back to the mine to search for him; he would come down the slope; maybe he was, at that very moment, at the foot; maybe Tom would hear him if he should call, "Tom! Oh, Tom!"

The loudest thunderburst could not have been more deafening to the frightened child than the sound of his own voice as it rang out through the solemn stillness of the mine and was hurled back to his ears by the solid masses of rock and coal that closed in around him.

A thousand echoes went rattling down the wide chambers and along the narrow galleries and sent back their ghosts to play upon the nervous fancy of the frightened child. He would not have shouted like that again if his life had depended on it.

Then silence fell upon him; silence like a pall—oppressive, mysterious and awful silence, in which he could almost hear the beating of his own heart. He could not endure that. He grasped his cane again and started on, searching for a path, stumbling over caps, falling sometimes, but on and on, though never so slowly—on and on until, faint and exhausted, he sank down upon the damp floor of the mine, with his face in his hands, and wept, in silent agony, like the lost child that he was.

Lost, indeed, with those miles and miles of black galleries opening and winding and crossing all around him, and he, lying prostrate and powerless, alone in the midst of that desolation.



MARY JONES *and* HER BIBLE

The Story of a Welsh Girl's Faith

Written By Mary Emily Ropes

Edited by Jenny Phillips and Jennifer D. Lerud

Illustrations recreated by Maria Dalbaeva

FIRST PUBLISHED IN 1892

TEXT HAS BEEN MODIFIED AND UPDATED WITH
MODERN-DAY GRAMMAR AND SPELLING

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Chapter 1
At the Foot of the Mountain

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

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

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

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

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

Wan and watery, the moon, encompassed by peaked masses of cloud, had risen and now cast a faint light across a line of jutting crags, bringing into relief their sharp, ragged edges against the dark background of rolling vapor.

In pleasant contrast to the night with its threatening gloom, a warm light shone through the windows of one of the cottages that formed the village. The light was caused by the blaze of a fire of dried driftwood on the



stone hearth, while in a rude wooden stand a candle burned, throwing its somewhat uncertain brightness upon a loom where sat a weaver at work. A bench, two or three stools, a cupboard, and a kitchen table—these, with the loom, were all the furniture.

Standing in the center of the room was a middle-aged woman.

“I am sorry you cannot go, Jacob,” said she. “You’ll be missed at the meeting. But the same Lord Almighty, who gives us the meetings for the good of our souls, sent you that wheezing of the chest, for the trying of your body and spirit, and we must needs have patience until He sees fit to take it away again.”

“Yes, wife, and I’m thankful that I needn’t sit idle but can still work at my trade,” replied Jacob Jones. “There’s many who are much worse off. But what are you waiting for, Molly? You’ll be late for the exercises.”

“I’m waiting for that child, and she’s gone for the lantern,” responded Mary Jones, whom her husband generally called Molly, to distinguish her from their daughter who was also Mary.

Jacob smiled. “The lantern! Yes,” he said, “you’ll need it this dark night. ‘Twas a good thought of yours, wife, to let Mary take it as you do, for the child wouldn’t be allowed to attend those meetings otherwise. And she does seem so eager after everything of the kind.”

“Yes, she knows already pretty nearly all that you and I can teach her of the Bible, as we learned it, doesn’t she, Jacob? She’s only eight now, but I remember when she was but a wee child; she would sit on your knee for hours on a Sunday and listen to the stories of Abraham and Joseph and David and Daniel. There never was a girl like our Mary for Bible stories, or any stories, for the matter of that, bless her! But here she is! You’ve been a long time getting that lantern, child, and we must hurry, or we shall be late.”

Little Mary raised a pair of bright dark eyes to her mother’s face.

“Yes, mother,” she replied, “I was long because I ran to borrow neighbor Williams’ lantern. The latch of ours won’t hold, and there’s such a wind tonight that I knew we should have the light blown out.”

“There’s a moon,” said Mrs. Jones, “and I could have done without a lantern.”

“Yes, but then you know, Mother, I should have had to stay at home,” responded Mary, “and I do so love to go.”

“You needn’t tell me that, child,” laughed Molly. “Then come along, Mary; goodbye, Jacob.”

“Goodbye, Father dear! I wish you could come too!” cried Mary, running back to give Jacob a last kiss.

“Go your way, child, and mind you remember all you can to tell old father when you come home.”

Then the cottage door opened, and Mary and her mother sallied out into the cold, windy night.

The moon had disappeared now behind a thick, dark cloud, and little Mary’s borrowed lantern was very acceptable. Carefully she held it so that the light fell upon the way they had to traverse—a way which would have been difficult if not dangerous without the lantern’s friendly aid.

“Thy Word is a lamp unto my feet, and a light unto my path,” said Mrs. Jones, as she took her little daughter’s hand in hers.

“Yes, Mother, I was just thinking of that,” replied the child. “I wish I knew ever so many verses like this one.”

“How glad I should be if your father and I could teach you more, but it has been years since we learned, and we’ve got no Bible, and our memories are not as good as they used to be,” sighed the mother.

A walk of some length, and over a rough road, brought them at last to the little meetinghouse where the church members belonging to the Methodist body were in the habit of attending.

They were rather late, and the exercises had begun, but kind farmer Evans made room for them on his bench and found for Mrs. Jones the place in the psalm-book from which the little company had been singing.

Mary was the only child there, but her manner was so reverent that no one looking at her could have felt that she was out of place. As Farmer Evans read from the Bible, Mary hung on the words, and her intelligent little face held an expression of joy.

“Why haven’t we a Bible of our own, Mother?” she asked as they trotted homeward after the meeting.

“Because Bibles are scarce, child, and we’re too poor to pay the price of one. A weaver’s is an honest trade, Mary, but we do not get rich by it, and we think ourselves happy if we have clothes to cover us. Still, precious as the Word of God would be in our hands, more precious are its teachings and its truths in our hearts.”

“I suppose you can wait, Mother, because you’ve waited so long that you’re used to it,” replied Mary, “but it’s harder for me. Every time I hear

something read out of the Bible, I long to hear more, and when I learn to read, it will be harder still.”

Mrs. Jones was about to answer when she stumbled over a stone and fell, though fortunately without hurting herself. Mary’s thoughts were so full of what she had been saying that she had become careless in the management of the lantern, and her mother, not seeing the stone, had struck her foot against it.

“Ah, child! It’s the present duties, after all, that we must look after most,” said Molly as she got slowly up. “And even a fall may teach us a lesson, Mary. The very Word of God itself, which is a lamp to our feet and a light to our path, can’t save us from many a tumble if we don’t use it aright and let the light shine on our daily life, helping us in its smallest duties and cares. Remember this, my little Mary.”

And little Mary did remember this, and her life afterwards proved that she had taken the lesson to heart—a simple lesson taught by a simple, unlearned handmaid of the Lord, but a lesson which the child treasured up in her very heart of hearts.



TONI *the* WOODCARVER

Written By Johanna Spyri

Translated by Helen B. Dole

Edited by Jennifer D. Lerud and Jenny Phillips

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*Text has been modified and updated with modern-day
grammar, spelling, and usage*

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Chapter 1
*At Home in the
Little Stone Hut*

High up in the Bernese Oberland, quite a distance above the meadow-encircled hamlet of Kandergrund, stands a little lonely hut under the shadow of an old fir tree. Not far away, the wild brook rushes down from the wooded heights of rock. In times of heavy rains, it has carried away so many rocks and boulders that when the storms are ended, a ragged mass of stones is left through which flows a swift, clear stream of water. Therefore the little dwelling near by this brook is called the stone hut.

Here lived the honest day laborer Toni, who conducted himself well in every farmhouse where he went to work; for he was quiet and industrious, punctual at his tasks, and reliable in every way.

In his home he had a young wife and a little boy who was a joy to both of them. Near the hut in the little shed was the goat, the milk of which supplied food for the mother and child, while the father received his board through the week on the farms where he worked from morning until night. Only on Sunday was he at home with his wife and little Toni. The wife, Elsbeth, kept her little house in good order. It was narrow and tiny, but it always looked so clean and cheerful that everyone liked to come into the sunny room; and the father, Toni, was never so happy as when he was at home in the stone hut with his little boy on his knee.

For five years the family lived in harmony and undisturbed peace. Although they had no abundance and little worldly goods, they were happy and content. The husband earned enough, so they did not suffer want, and they desired nothing beyond their simple manner of life, for they loved each other and their greatest delight was little Toni.

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

mother's work on the weekdays when his father was away until late in the evening.

Little Toni was now four years old and already knew how to be helpful in all sorts of small ways, in the house, the goat's shed, and also in the field behind the hut. From morning until night, he tripped happily behind his mother, for he was as content as the little birds up in the old fir tree.

When Saturday night came, the mother scrubbed and cleaned with doubled energy to finish early, for on that day the father was through with his work earlier than on other days, and she always went, with little Toni by the hand, part way to meet him. This was a great delight to the child. He now knew very well how one task followed another in the household. When his mother began to scrub, he jumped around in the room with delight and cried out again and again, "Now we are going for Father! Now we are going for Father!" until the moment came when his mother took him by the hand and started along.

Saturday evening had come again in the lovely month of May. Outdoors the birds in the trees were singing merrily up to the blue sky; indoors the mother was cleaning busily, in order to get out early into the golden evening; and meanwhile now outside, now in the house, little Toni was hopping around and shouting, "Now we are going for Father!"

It was not long before the work was finished. The mother put on her shawl, tied on her best apron, and stepped out of the house.

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

Then he skipped along beside his mother in the lovely, sunny evening. They wandered to the brook, over the wooden bridge that crosses it, and came to the narrow footpath winding up through the flower-laden meadows to the farm where the father worked.

The last rays of the setting sun fell across the meadows, and the sound of the evening bells came up from Kandergrund.

The mother stood still and folded her hands.

"Lay your hands together, Toni," she said.

The child obeyed.

"What must I pray, Mother?" he asked.

"Give us and all tired people a blessed Sunday! Amen!" said the mother devoutly.

Little Toni repeated the prayer. Suddenly he shouted, "Father is coming!" Down from the farm someone was running as fast as he could come. "That is not Father," said his mother, and they both went towards the running man.

When they met, the man stood still and said, gasping, "Don't go any farther. Turn around, Elsbeth. I came straight to you, for something has happened."

"Oh!" cried the woman in the greatest anguish. "Has something happened to Toni?"

"Yes, he was with the woodcutters, and he was struck. They have brought him back. He is lying up at the farm. But don't go up there," he added, holding Elsbeth fast, for she wanted to start off as soon as she heard the news.

"Not go up?" she said quickly. "I must go to him. I must help him and see about bringing him home."

"You cannot help him, he is—he is already dead," said the messenger in an unsteady voice. Then he turned and ran back again, glad to have the message off his mind.

Elsbeth threw herself down on a stone by the way, unable to stand or to walk. She held her apron before her face and burst into weeping and sobbing, so that little Toni was distressed and frightened. He pressed close to his mother and began to cry, too.

It was already dark when Elsbeth finally came to herself and could think of her child. The little one was still sitting beside her on the ground, with both hands pressed to his eyes, and sobbing pitifully. His mother lifted him up.

"Come, Toni, we must go home. It is late," she said, taking him by the hand.

But he resisted.

"No, no, we must wait for Father!" he said, and pulled his mother back.

Again she could not keep back the tears. "Oh, Toni, Father will come no more," she said, stifling her sobs. "He is already enjoying the blessed Sunday we prayed for, for the weary. See, the dear Lord has taken him to Heaven. It is so beautiful there, he will prefer to stay there."

"Then we will go, too," replied Toni.

"Yes, yes, we shall go there, too," promised his mother. "But now we must

first go home to the stone hut." And without a word, she went with the little one back to the silent cottage.

The proprietor of the Matten farm sent word to Elsbeth the following day that he would do everything necessary for her husband, and so she need not come until it was time for the service, for she would not recognize her husband. He sent her some money in order that she would not have too much care in the next few days, and promised to think of her later on.

Elsbeth did as he advised and remained at home until the bells in Kandergrund rang for the service. Then she went to accompany her husband to his resting place.

Sad and hard days came for Elsbeth. She missed her good, kind husband everywhere and felt quite lost without him. Besides, cares came now which she had known little about before, for her husband had had his good, daily work. But now she felt sometimes as if she would almost despair. She had nothing but her goat and the little potato field behind the cottage, and from these she had to feed and clothe herself and the little one, and besides furnish rent for the little house.

Elsbeth had only one consolation, but one that always supported her when pain and care oppressed her—she could pray, and although often in the midst of tears, still always with the firm belief that the dear Lord would hear her supplication.

When at night she had put little Toni in his tiny bed, she would kneel down beside him and repeat aloud the old hymn, which now came from the depths of her heart as never before:

Oh, God of Love, oh Father-heart,
 In whom my trust is founded,
 I know full well how good Thou art—
 E'en when by grief I am wounded.

Oh Lord, it surely can not be
 That Thou wilt let me languish
 In hopeless depths of misery,
 And live in tears of anguish.

Oh Lord, my soul yearns for thine aid
 In this dark vale of weeping;

For thee I've waited, hoped and prayed
Assured of thy safe keeping.

Lord let me bear whatever thy Love
May send of grief or sorrow,
Until Thou, in thy Heaven above,
Make dawn a brighter morrow.

And in the midst of her urgent praying, the mother's tears flowed abundantly. And little Toni, deeply moved in his heart by his mother's weeping and earnest prayer, kept his hands folded and wept softly, too.

So the time passed. Elsbeth struggled along, and little Toni was able to help her in many ways, for he was now seven years old. He was his mother's only joy, and she was able to take delight in him, for he was obedient and willing to do everything she desired. He had always been so inseparable from his mother that he knew exactly how the tasks of the day had to be done, and he desired nothing but to help her whenever he could. If she was working in the little field, he squatted beside her, pulled out the weeds, and threw the stones across the path.

If his mother was taking the goat out of the shed so that she could nibble the grass around the hut, he went with her step by step, for his mother had told him he must watch the goat so that she would not run away.

If his mother was sitting in winter by her spinning wheel, he sat the whole time beside her, mending his winter shoes with strong strips of cloth, as she had taught him to do. He had no greater wish than to see his mother happy and contented. His greatest pleasure was, when Sunday came and she was resting from all work, to sit with her on the little wooden bench in front of the house and listen as she told him about his father, and talk with her about all kinds of things.

But now the time had come for Toni to go to school. It was very hard for him to leave his mother and remain away from her so much. The long way down to Kandergrund and up again took so much time that Toni was hardly ever with his mother any more through the day, but only in the evening. Indeed he always came home so quickly that she could hardly believe it possible, for he looked forward with pleasure all day long to getting home again. He lost no time with his schoolmates, but ran immediately away from

them as soon as school was over. He was not accustomed to the ways of the other boys, since he had been constantly alone with his quietly working mother and used to performing definite tasks continually without any noise.

So it was altogether strange to him, and he took no pleasure in it when the boys coming out of the schoolhouse, set up a great screaming, one running after another, trying to see which was the stronger, and throwing one another on the ground, or wrestling so that their caps were thrown far away and their jackets half torn off.

The wrestlers would often call to him, "Come and play!" And when he ran away from them, they would call after him, "You are a coward." But this made little difference to him; he didn't hear it long, for he ran with all his might in order to be at home again with his mother.

Now a new interest for him arose in the school. He had seen beautiful animals drawn on white sheets, which the children of the upper classes copied. He quickly tried to draw them with his pencil, too; and at home, he continued drawing the animals again and again as long as he had a bit of paper. Then he cut out the animals and tried to make them stand on the table, but this he could not do. Then suddenly the thought came to him that if they were made of wood, they could stand.

With his knife he quickly began to cut around on a little piece of wood until there was a body and four legs. But the wood was not large enough for the neck and the head, so he had to take another piece and calculate from the beginning how high it must be and where the head must be placed. So Toni cut away with much perseverance until he succeeded in making something like a goat and could show it with great satisfaction to his mother. She was much delighted at his skill, and said, "You are surely going to be a wood carver, and a very good one."

From that time on, Toni looked at every little piece of wood which came his way to see if it would be good for carving; and if so, he would quickly put it away in his pockets. He often brought home pockets full of these pieces, which he then collected like treasures into a pile and spent every free moment carving them.

Thus the years passed by. Although Elsbeth always had many cares, she experienced only joy in her Toni. He still clung to her with the same love, helped her in every way as well as he could, and spent his life beside her, entirely at his quiet occupation, in which he gradually acquired a quite

gratifying skill. Toni was never so content as when he was sitting in the little stone hut with his carving while his mother came in and out, happily employed, always saying a kindly word to him, until she finally sat down beside him at her spinning wheel.

RUDI

Written By Johanna Spyri

Translated by Edith F. Kunz

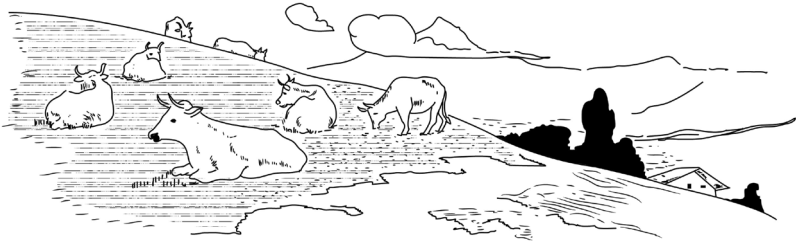
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Chapter 1
Without a Friend



The traveler who ascends Mt. Seelis from the rear will presently find himself coming out upon a spot where a green meadow, fresh and vivid, is spread out upon the mountain side. The place is so inviting that one feels tempted to join the peacefully grazing cows and fall to eating the soft green grass with them. The clean, well-fed cattle wander about with pleasant musical accompaniment; for each cow wears a bell, so that one may tell by the sound whether any of them are straying too far out toward the edge, where the precipice is hidden by bushes and where a single misstep would be fatal. There is a company of boys, to be sure, to watch the cows, but the bells are also necessary, and their tinkling is so pleasant to hear that it would be a pity not to have them.

Little wooden houses dot the mountain side, and here and there a turbulent stream comes tumbling down the slope. Not one of the cottages stands on level ground; it seems as though they had somehow been thrown against the mountain and had stuck there, for it would be hard to conceive of their being built on this steep slope. From the highway below you might think them all equally neat and cheery, with their open galleries and little wooden stairways, but when you came nearer to them you would notice that they differed very much in character.

The two first ones were not at all alike. The distance between them was not very great, yet they stood quite apart, for the largest stream of the

neighborhood, Clear Brook, as it is called, rushed down between them. In the first cottage all the little windows were kept tightly closed even through the finest summer days, and no fresh air was ever let in except through the broken windowpanes, and that was little enough, for the holes had been pasted over with paper to keep out the winter's cold. The steps of the outside stairway were in many places broken away, and the gallery was in such a ruinous state that it seemed as though the many little children crawling and stumbling about on it must surely break their arms or legs. But they all were sound enough in body though very dirty; their faces were covered with grime and their hair had never been touched by a comb. Four of these little urchins scrambled about here through the day, and at evening they were joined by four older ones,—three sturdy boys and a girl,—who were at work during the day. These, too, were none too clean, but they looked a little better than the younger ones, for they could at least wash themselves.

The little house across the stream had quite a different air. Even before you reached the steps, everything looked so clean and tidy that you thought the very ground must be different from that across the stream. The steps always looked as though they had just been scrubbed, and on the gallery there were three pots of blooming pinks that wafted fragrance through the windows all summer long. One of the bright little windows stood open to let in the fresh mountain air, and within the room a woman might be seen, still strong and active in spite of the snowy white hair under her neat black cap. She was often at work mending a man's shirt that was stout and coarse in material but was always washed with great care.

The woman herself looked so trim and neat in her simple dress that one fancied she had never in her life touched anything unclean. It was Frau Vincenze, mother of the young herdsman Franz Martin, he of the smiling face and strong arm. Franz Martin lived in his little hut on the mountain all summer making cheese and returned to his mother's cottage only in the late fall, to spend the winter with her and make butter in the lower dairy hut near by.

As there was no bridge across the wild stream, the two cottages were quite separated, and there were other people much farther away whom Frau Vincenze knew better than these neighbors right across the brook; for she seldom looked over at them,—the sight was not agreeable to her. She would shake her head disapprovingly when she saw the black faces and

dirty rags on the children, while the stream of fresh, clean water ran so near their door. She preferred, when the twilight rest hour came, to enjoy her red carnations on the gallery, or to look down over the green slope that stretched from her cottage to the valley below.

The neglected children across the stream belonged to "Poor Grass Joe," as he was called, who was usually employed away from home in haying, or chopping wood, or carrying burdens up the mountain. The wife had much to do at home, to be sure, but she seemed to take it for granted that so many children could not possibly be kept in order, and that in time, when the children grew older, things would mend of their own accord. So she let everything go as it would, and in the fresh, pure air the children remained healthy and were happy enough scrambling around on the steps and on the ground.

In the summer time the four older ones were out all day herding cows; for here in the lower pasture the whole herd of cows was not left to graze under one or two boys, as on the high Alps, but each farmer had to hire his own herd boy to look after his cows. This made jolly times for the boys and girls, who spent the long days together playing pranks and making merry in the broad green fields. Sometimes Joe's children were hired for potato weeding farther down the valley, or for other light field work. Thus they earned their living through the summer and brought home many a penny besides, which their mother could turn to good account; for there were always the four little mouths to be fed and clothes to be got for all the children. However simple these clothes might be, each child must have at least a little shirt, and the older ones one other garment besides. The family was too poor to possess even a cow, though there was scarcely a farmer in the neighborhood who did not own one, however small his piece of land might be.

Poor Grass Joe had got his name from the fact that the spears of grass on his land were so scarce that they would not support so much as a cow. He had only a goat and a potato field. With these small resources the wife had to struggle through the summer and provide for the four little ones, and sometimes, when work was scarce, for one or two of the older ones also. The father occasionally came home in the winter, but he brought very little to his family, for his house and land were so heavily mortgaged that he was never out of debt throughout the whole year. Whenever he had earned a little money, some one whom he owed would come and take it all away.

So the wife had a hard time to get along,—all the more so because she had no order in her house-keeping and was not skillful in any kind of work. She would often go out and stand on the tumbledown gallery, where the boards were lying loose and ready to drop off, and instead of taking a hammer and fastening them down would look across the stream at the neat little cottage with the bright windows, and would say fretfully, “Yes, it’s all very well for her to clean and scrub,—she has nothing else to do; but with me it’s quite different.”

Then she would turn back angrily into the close, dingy room and vent her anger on the first person who crossed her path. This usually happened to be a boy of ten or eleven years, who was not her own child, but who had lived in her house ever since he was a baby. This little fellow, known only by the name of “Stupid Rudi,” was so lean and gaunt looking that one would have taken him to be scarcely eight years old. His timid, shrinking manner made it difficult to tell what kind of a looking boy he really was, for he never took his eyes from the ground when anyone spoke to him.

Rudi had never known a mother; she had died when he was hardly two years old, and shortly afterward his father had met with an accident when returning from the mountain one evening. He had been out in the fields, and seeking to reach home by a short cut, had lost his footing and fallen over a precipice. The fall lamed him, and after that he was not fit for any other work but braiding mats, which he sold in the big hotel on Mt. Seelis. Little Rudi never saw his father otherwise than sitting on a low stool with a straw mat on his knees. “Lame Rudolph” was the name the man went by. Now he had been dead six years. After his wife’s death he had rented a little corner in Joe’s house for himself and boy to sleep in, and the little fellow had remained there ever since. The few pennies paid by the community for Rudi’s support were very acceptable to Joe’s wife, and the extra space in his bedroom, after the father’s death, was eagerly seized for two of her own boys, who scarcely had sleeping room for some time.

Rudi had been by nature a shy, quiet little fellow. The father, after the loss of his wife and the added misfortune of being crippled, lost all spirit; little as he had been given to talking before his misfortune, he was even more silent afterward.

So little Rudi would sit beside his father for whole days without hearing a word spoken, and did not himself learn to speak for a long time. After

his father died and he belonged altogether to Joe's household, he hardly ever spoke at all. He was scolded and pushed about by everybody, but he never thought of resisting; it was not in his nature to fight. The children did what they pleased to him, and besides their abuse he had to bear the woman's scoldings, especially when she was in a bad temper about the neat little house across the stream. But Rudi did not rebel, for he had the feeling that the whole world was against him, so what good would it do? With all this the boy in time grew so shy that it seemed as though he hardly noticed what was going on about him, and he usually gave no answer when any one spoke to him. He seemed, in fact, to be always looking for some hole that he might crawl into, where he would never be found again.

So it had come about that the older children, Jopp, Hans, Uli, and the girl Lisi, often said to him, "What a stupid Rudi you are!" and the four little ones began saying it as soon as they could talk. As Rudi never tried to deny it, all the people in time assumed that it must be so, and he was known throughout the neighborhood simply as "Stupid Rudi." And it really seemed as though the boy could not attend to anything properly as the other children did. If he was sent along with the other boys to herd cows, he would immediately hunt up a hedge or a bush and hide behind it. There he would sit trembling with fear, for he could hear the other boys hunting him and calling to him to come and join their game. The games always ended with a great deal of thumping and thrashing, of which Rudi invariably got the worst, because he would not defend himself, and, in fact, could not defend himself against the many stronger boys. So he crept away and hid as quickly as he could; meanwhile his cows wandered where they pleased and grazed on the neighbors' fields. This was sure to make trouble, and all agreed that Rudi was too stupid even to herd cows, and no one would engage him any more. In the field work there was the same trouble. When the boys were hired to weed potatoes they thought it great fun to pelt each other with bunches of potato blossoms,—it made the time pass more quickly,—and of course each one paid back generously what he got. Rudi alone gave back nothing, but looked about anxiously in all directions to see who had hit him. That was exactly what amused the other boys; and so, amid shouts and laughter, he was pelted from all sides,—on his head, his back, or wherever the balls might strike. But while the others had time to work in the intervals, Rudi did nothing but dodge and hide behind the

potato bushes. So at this work he was a failure, too, and young and old agreed that Rudi was too stupid for any kind of work, and that Rudi would never amount to anything. As he could earn nothing and would never amount to anything, he was treated accordingly by Joe's wife. Her own four little ones had hardly enough to eat, and so it usually happened that for Rudi there was nothing at all and he was told, "You can find something; you are old enough."

How he really existed no one knew, not even Joe's wife; yet he had always managed somehow. He never begged; he would not do that; but many a good woman would hand out a piece of bread or a potato to the poor, starved little fellow as he went stealing by her door, not venturing to look up, much less to ask for anything. He had never in his life had enough to eat, but still that was not so hard for him as the persecution and derision he had to take from the other boys. As he grew older he became more and more sensitive to their ridicule, and his main thought at all times was to escape notice as much as possible. As he was never seen to take any part with the other children in work or play, people took it for granted that he was incapable of doing what the others did, and they declared that he was growing more stupid from day to day.





Short Stories

BY

LEO TOLSTOY

Original illustrations by Blake E. Davis

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A JUST JUDGE

An Algerian king named Bauakas wanted to find out whether or not it was true, as he had been told, that in one of his cities lived a just judge who could instantly discern the truth, and from whom no rogue was ever able to conceal himself. Bauakas exchanged clothes with a merchant and went on horseback to the city where the judge lived.

At the entrance to the city a cripple approached the king and begged alms of him. Bauakas gave him money and was about to continue on his way, but the cripple clung to his clothing.

“What do you wish?” asked the king. “Haven’t I given you money?”

“You gave me alms,” said the cripple, “now grant me one favor. Let me ride with you as far as the city square, otherwise the horses and camels may trample me.”

Bauakas sat the cripple behind him on the horse and took him as far as the city square. There he halted his horse, but the cripple refused to dismount.

“We have arrived at the square, why don’t you get off?” asked Bauakas.

“Why should I?” the beggar replied. “This horse belongs to me. If you are unwilling to return it, we shall have to go to court.”

Hearing their quarrel, people gathered around them shouting:

“Go to the judge! He will decide between you!”

Bauakas and the cripple went to the judge. There were others in court, and the judge called upon each one in turn. Before he came to Bauakas and the cripple he heard a scholar and a peasant. They had come to court over a woman: the peasant said she was his wife, and the scholar said she was his. The judge heard them both, remained silent for a moment, and then said:

“Leave the woman here with me, and come back tomorrow.”

When they had gone, a butcher and an oil merchant came before the judge. The butcher was covered with blood, and the oil merchant with oil. In his hand the butcher held some money, and the oil merchant held onto the butcher’s hand.



“I was buying oil from this man,” the butcher said, “and when I took out my purse to pay him, he seized me by the hand and tried to take all my money away from me. That is why we have come to you—I holding onto my purse, and he holding onto my hand. But the money is mine, and he is a thief.”

Then the oil merchant spoke. “That is not true,” he said. “The butcher came to me to buy oil, and after I had poured him a full jug, he asked me to change a gold piece for him. When I took out my money and placed it on a bench, he seized it and tried to run off. I caught him by the hand, as you see, and brought him here to you.”

The judge remained silent for a moment, then said: “Leave the money here with me, and come back tomorrow.”

When his turn came, Bauakas told what had happened. The judge listened to him, and then asked the beggar to speak.

“All that he said is untrue,” said the beggar. “He was sitting on the ground, and as I rode through the city he asked me to let him ride with me. I sat him on my horse and took him where he wanted to go. But when we got there he refused to get off and said that the horse was his, which is not true.”

The judge thought for a moment, then said, “Leave the horse here with me, and come back tomorrow.”

The following day many people gathered in court to hear the judge’s decisions.

First came the scholar and the peasant.

“Take your wife,” the judge said to the scholar, “and the peasant shall be given fifty strokes of the lash.”

The scholar took his wife, and the peasant was given his punishment. Then the judge called the butcher.

“The money is yours,” he said to him. And pointing to the oil merchant he said: “Give him fifty strokes of the lash.”

He next called Bauakas and the cripple.

“Would you be able to recognize your horse among twenty others?” he asked Bauakas.

“I would,” he replied.

“And you?” he asked the cripple.

“I would,” said the cripple.

“Come with me,” the judge said to Bauakas.

They went to the stable. Bauakas instantly pointed out his horse among the twenty others. Then the judge called the cripple to the stable and told him to point out the horse. The cripple recognized the horse and pointed to it. The judge then returned to his seat.

“Take the horse, it is yours,” he said to Bauakas. “Give the beggar fifty strokes of the lash.”

When the judge left the court and went home, Bauakas followed him.

“What do you want?” asked the judge. “Are you not satisfied with my decision?”

“I am satisfied,” said Bauakas. “But I should like to learn how you knew that the woman was the wife of the scholar, that the money belonged to the butcher, and that the horse was mine and not the beggar’s.”

“This is how I knew about the woman: in the morning I sent for her and said: ‘Please fill my inkwell.’ She took the inkwell, washed it quickly and deftly,

and filled it with ink; therefore it was work she was accustomed to. If she had been the wife of the peasant she would not have known how to do it. This showed me that the scholar was telling the truth.

“And this is how I knew about the money: I put it into a cup full of water, and in the morning I looked to see if any oil had risen to the surface. If the money had belonged to the oil merchant it would have been soiled by his oily hands. There was no oil on the water; therefore, the butcher was telling the truth.

“It was more difficult to find out about the horse. The cripple recognized it among twenty others, even as you did. However, I did not take you both to the stable to see which of you knew the horse, but to see which of you the horse knew. When you approached it, it turned its head and stretched its neck toward you; but when the cripple touched it, it laid back its ears and lifted one hoof. Therefore I knew that you were the horse’s real master.”

Then Bauakas said to the judge: “I am not a merchant, but King Bauakas, I came here in order to see if what is said of you is true. I see now that you are a wise judge. Ask whatever you wish of me, and you shall have it as reward.”

“I need no reward,” replied the judge. “I am content that my king has praised me.”

THREE QUESTIONS

It once occurred to a certain King, that if he always knew the right time to begin everything; if he knew who were the right people to listen to, and whom to avoid; and, above all, if he always knew what was the most important thing to do, he would never fail in anything he might undertake.

And this thought having occurred to him, he had it proclaimed throughout his kingdom that he would give a great reward to anyone who would teach him what was the right time for every action, and who were the most necessary people, and how he might know what was the most important thing to do.

Learned men came to the King, but they all answered his questions differently.

In reply to the first question, some said that to know the right time for every action, one must draw up in advance, a table of days, months and years, and must live strictly according to it. Only thus, said they, could everything be done at its proper time. Others declared that it was impossible to decide beforehand the right time for every action; but that, not letting oneself be absorbed in idle pastimes, one should always attend to all that was going on, and then do what was most needful. Others, again, said that however attentive the King might be to what was going on, it was impossible for one man to decide correctly the right time for every action, but that he should have a Council of wise men, who would help him to fix the proper time for everything.

But then again others said there were some things which could not wait to be laid before a Council, but about which one had at once to decide whether to undertake them or not. But in order to decide that, one must know beforehand what was going to happen. It is only magicians who know that; and, therefore, in order to know the right time for every action, one must consult magicians.

Equally various were the answers to the second question. Some said, the

people the King most needed were his councilors; others, the priests; others, the doctors; while some said the warriors were the most necessary.

To the third question, as to what was the most important occupation: some replied that the most important thing in the world was science. Others said it was skill in warfare; and others, again, that it was religious worship.

All the answers being different, the King agreed with none of them, and gave the reward to none. But still wishing to find the right answers to his questions, he decided to consult a hermit, widely renowned for his wisdom.

The hermit lived in a wood which he rarely left, and he received none but common folk. So the King put on simple clothes, and before reaching the hermit's cell dismounted from his horse, and, leaving his bodyguard behind, went on alone.

When the King approached, the hermit was digging the ground in front of his hut. Seeing the King, he greeted him and went on digging. The hermit was frail and weak, and each time he stuck his spade into the ground and turned a little earth, he breathed heavily.

The King asked, "I have come to you, wise hermit, to ask you to answer three questions: How can I learn to do the right thing at the right time? Who are the people I most need, and to whom should I, therefore, pay more attention than to the rest? And, what affairs are the most important, and need my first attention?"

The hermit listened to the King, but answered nothing. He just spat on his hand and recommenced digging.

"You are tired," said the King, "let me take the spade and work awhile for you."

"Thanks!" said the hermit, and, giving the spade to the King, he sat down on the ground.

When he had dug two beds, the King stopped and repeated his questions. The hermit again gave no answer, but rose, stretched out his hand for the spade, and said: "Now rest awhile and let me work a bit."

But the King did not give him the spade, and continued to dig. One hour passed, and another. The sun began to sink behind the trees, and the King at last stuck the spade into the ground, and said: "I came to you, wise man, for an answer to my questions. If you can give me none, tell me so, and I will return home."

"Here comes someone running," said the hermit, "let us see who it is."



The King turned round, and saw a bearded man come running out of the wood. The man held his hands pressed against his stomach, and blood was flowing from under them. When he reached the King, he fell fainting on the ground moaning feebly. The King and the hermit unfastened the man's clothing. There was a large wound in his stomach. The King washed it as best he could, and bandaged it with his handkerchief and with a towel the hermit had. But the blood would not stop flowing, and the King again and again removed the bandage soaked with warm blood, and washed and rebandaged the wound. When at last the blood ceased flowing, the man revived and asked for something to drink. The King brought fresh water and gave it to him.

Meanwhile the sun had set, and it had become cool. So the King, with the hermit's help, carried the wounded man into the hut and laid him on the bed. Lying on the bed the man closed his eyes and was



quiet; but the King was so tired with his walk and with the work he had done, that he crouched down on the threshold, and also fell asleep—so soundly that he slept all through the short summer night. When he awoke in the morning, it was long before he could remember where he was, or who was the strange bearded man lying on the bed and gazing intently at him with shining eyes.

“Forgive me!” said the bearded man in a weak voice, when he saw that the King was awake and was looking at him.

“I do not know you, and have nothing to forgive you for,” said the King.

“You do not know me, but I know you. I am that enemy of yours who swore to revenge himself on you, because you executed his brother and seized his property. I knew you had gone alone to see the hermit, and I resolved to kill you on your way back. But the day passed and you did not return. So I came out from my ambush to find you, and I came upon your bodyguard, and they recognized me, and wounded me. I escaped from them, but should have bled to death had you not dressed my wound. I wished to kill you, and you have saved my life. Now, if I live, and if you wish

it, I will serve you as your most faithful slave, and will bid my sons do the same. Forgive me!”

The King was very glad to have made peace with his enemy so easily, and to have gained him for a friend, and he not only forgave him, but said he would send his servants and his own physician to attend him, and promised to restore his property.

Having taken leave of the wounded man, the King went out into the porch and looked around for the hermit. Before going away he wished once more to beg an answer to the questions he had put. The hermit was outside, on his knees, sowing seeds in the beds that had been dug the day before.

The King approached him, and said: “For the last time, I pray you to answer my questions, wise man.”

“You have already been answered!” said the hermit, still crouching on his thin legs, and looking up at the King, who stood before him.

“How answered? What do you mean?” asked the King.

“Do you not see,” replied the hermit. “If you had not pitied my weakness yesterday, and had not dug those beds for me, but had gone your way, that man would have attacked you, and you would have repented of not having stayed with me. So the most important time was when you were digging the beds; and I was the most important man; and to do me good was your most important business. Afterwards when that man ran to us, the most important time was when you were attending to him, for if you had not bound up his wounds he would have died without having made peace with you. So he was the most important man, and what you did for him was your most important business. Remember then: there is only one time that is important—now! It is the most important time because it is the only time when we have any power. The most necessary man is he with whom you are, for no man knows whether he will ever have dealings with anyone else: and the most important affair is, to do him good, because for that purpose alone was man sent into this life!”



MONI *the*
GOAT BOY

Written By Johanna Spyri

Translated by Edith F. Kunz

Edited by Jenny Phillips

First published in 1906

*Text has been modified and updated with modern-day
grammar, spelling, and usage*

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Chapter 1
Moni is Happy



It is a long, steep climb up to the Bath House at Fideris, after leaving the road leading up through the long valley of Prättigau. The horses pant so hard on their way up the mountain, that you prefer to dismount and clamber up on foot to the green summit.

After a long ascent, you come first to the village of Fideris, which lies on the pleasant green height; and from there you go on farther into the mountains until the lonely buildings connected with the Baths appear, surrounded on all sides by rocky mountains. The only trees that grow up there are firs, which cover the peaks and rocks, and it would all look very gloomy if the delicate mountain flowers with their brilliant coloring were not peeping forth everywhere through the low pasture grass.

One clear summer evening two ladies stepped out of the Bath House and went along the narrow footpath, which begins to mount not far from the house and soon becomes very steep as it ascends to the high, towering crags. At the first projection they stood still and looked around, for this was the very first time they had come to the Baths.

“It is not very lively up here, Aunt,” said the younger, as she let her eyes wander around. “Nothing but rocks and fir woods, and then another

mountain and more fir trees on it. If we are to stay here six weeks, I should like occasionally to see something more amusing.”

“It would not be very amusing, at all events, if you should lose your diamond cross up here, Paula,” replied the aunt, as she tied together the red velvet ribbon from which hung the sparkling cross. “This is the third time I have fastened the ribbon since we arrived. I don’t know whether it is your fault or the ribbon’s, but I do know that you would be very sorry if it were lost.”

“No, no,” exclaimed Paula, decidedly, “the cross must not be lost, on any account. It came from my grandmother and is my greatest treasure.”

Paula herself seized the ribbon and tied two or three knots, one after the other, to make it hold fast. Suddenly she pricked up her ears: “Listen, listen, Aunt, now something really lively is coming.”

A merry song sounded from far above them; then came a long, shrill yodel; then there was singing again.

The ladies looked upwards, but could see no living thing. The footpath was very crooked, often passing between tall bushes and then between projecting slopes, so that from below one could see up only a very short distance. But now there suddenly appeared something alive on the slopes above, in every place where the narrow path could be seen, and louder and nearer sounded the singing.

“See, see, Aunt, there! Here! See there! See there!” exclaimed Paula with great delight, and before the aunt was aware of it, three—four goats came bounding down, and more and more of them, each wearing around the neck a little bell so that the sound came from every direction. In the midst of the flock came the goat boy leaping along and singing his song to the very end.

Then he sounded a frightful yodel and immediately with his flock stood right before the ladies, for with his bare feet, he leaped as nimbly and lightly as his little goats.

“I wish you good evening!” he said as he looked gaily at the two ladies, and would have continued on his way, but the goat boy with the merry eyes pleased the ladies.

“Wait a minute,” said Paula. “Are you the goat boy of Fideris? Do the goats belong to the village below?”

“Yes, to be sure!” was the reply.

“Do you go up there with them every day?”

“Yes, surely.”

“Is that so? And what is your name?”

“Moni is my name—”

“Will you sing me the song once more that you have just sung? We heard only one verse.”

“It is too long,” explained Moni. “It would be too late for the goats. They must go home.” He straightened his weather-beaten cap, swung his rod in the air, and called to the goats which had already begun to nibble all around: “Home! Home!”

“You will sing to me some other time, Moni, won’t you?” called Paula after him.

“Surely I will, and good night!” he called back, then trotted along with the goats; and in a short time, the whole flock stood still below, a few steps from the Bath House by the rear building, for here Moni had to leave the goats belonging to the house, the beautiful white one and the black one with the pretty little kid. Moni treated the last with great care, for it was a delicate little creature, and he loved it more than all the others. It was so attached to him that it ran after him continually all day long. He now led it very tenderly along and placed it in its shed. Then he said, “There, Mäggerli, now sleep well. Are you tired? It is really a long way up there, and you are still so little. Now lie right down, so, in the nice straw!”

After he had put Mäggerli to bed in this way, he hurried along with his flock, first up to the hill in front of the Baths, and then down the road to the village.

Here he took out his little horn and blew so vigorously into it that it resounded far down into the valley. From all the scattered houses the children now came running out. Each rushed upon his goat, which he knew a long way off; and from the houses nearby, one woman and then another seized her little goat by the cord or the horn, and in a short time the entire flock was separated, and each creature came to its own place. Finally Moni stood alone with the brown one, his own goat, and with her he now went to the little house on the side of the mountain, where his grandmother was waiting for him in the doorway.

“Has all gone well, Moni?” she asked pleasantly, and then led the brown goat to her shed and immediately began to milk her. The grandmother was still a robust woman and cared for everything herself in the house and in the shed, and everywhere kept order. Moni stood in the doorway of the

shed and watched his grandmother. When the milking was ended, she went into the little house and said, "Come, Moni, you must be hungry."

She had everything already prepared; Moni had only to sit down at the table. She seated herself next him, and although nothing stood on the table but the bowl of cornmeal mush cooked with the brown goat's milk, Moni hugely enjoyed his supper. Then he told his grandmother what he had done through the day; and as soon as the meal was ended, he went to bed, for in the early dawn he would have to start forth again with the flock.

In this way Moni had already spent two summers. He had been goat boy so long and become so accustomed to this life and grown up together with his little charges that he could think of nothing else. Moni had lived with his grandmother ever since he could remember. His mother had died when he was still very little; his father soon after went with others to military service in Naples, in order to earn something, as he said, for he thought he could get more pay there. His wife's mother was also poor, but she took her daughter's deserted baby boy, little Solomon, home at once and shared what she had with him. He brought a blessing to her cottage, and she had never suffered want.

Good old Elizabeth was very popular with everyone in the whole village, and when, two years before, another goat boy had to be appointed, Moni was chosen with one accord, since everyone was glad for the hard-working Elizabeth that now Moni would be able to earn something. The pious grandmother had never let Moni start away a single morning without reminding him:

"Moni, never forget how near you are up there to the dear Lord, and that He sees and hears everything, and you can hide nothing from His eyes. But never forget, either, that He is near to help you. So you have nothing to fear, and if you can call upon no human being up there, you have only to call to the dear Lord in your need, and He will hear you immediately and come to your aid."

So from the very first Moni went up, full of trust, to the lonely mountains and the highest crags, and never had the slightest fear of dread, for he always thought, "The higher up, the nearer I am to the dear Lord, and so all the safer whatever may happen."

So Moni had neither care nor trouble and could enjoy everything he did from morning till night. It was no wonder that he whistled and sang and yodeled continually, for he had to give vent to his great happiness.



DICK
WHITTINGTON
and **HIS CAT**

a Play by Mary Rea Lewis

Edited by Jenny Phillips

*Only slight modifications have been made in spelling
and grammar*

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Characters

DICK WHITTINGTON
APPLE-MAN
MAN
COOK
MR. FITZWARREN
ALICIA
CAPTAIN KENT
FIRST MAID
SECOND MAID
KING
QUEEN SERVANT
JOHN



Dick Whittington

Dick Whittington lived during the last part of the thirteenth and the first part of the fourteenth century. The story of his early years is lost in legend, but we do know that he lived and died and lies buried near the Tower of London; that he was four times Lord Mayor of London; was knighted by King Henry V; and was a very, very rich man, leaving a vast fortune to charities.

The story of Dick Whittington and his cat has always been a great favorite with children . . . the eternal success story of the poor boy who reached the top through his own goodness and efforts.

ACT 1

Scene 1

On the road to London—a clearing in the woods. Enter DICK, discouraged and tired.

DICK [seeing a log on the road side]: At Last! A place to rest. [Sits down wearily, rubs feet and ankles.] I must have traveled more than twenty miles today. My feet ache so. I wish there was a stream nearby; cold water would make them feel better. [Pushes hair back from face.] It wouldn't do any harm to my face, either. I'll rest here for a moment before I go further. It will soon be nightfall and I want to be out of the woods before darkness comes. [Looks in knapsack for food.] Not even a crumb left! Oh, I'm so hungry. I don't know whether I can go on any further—it's such a long journey. I've wondered often this day why I ever ventured away from my own village. Of course, there is no reason why I should have stayed there. For weeks I've tried to find a means to earn my way. I've begged on the streets and along the water front, but I got so few coins. Everyone was a poor as I—no one could spare even a halfpenny for a homeless boy. I shiver now when I think of those cold wintry nights that I spent sleeping in doorways. Whenever I passed the houses that were lighted and warm, I'd just stand and stare and stare at them. Once an officer was going to put me in prison for peeping into the windows of a grand house. It was such a lovely house—I couldn't go past it. When the officer seized me, I let out a cry. I was so frightened. An old gentleman heard me and before the officer could hurry me away, he came over to us. "What's the trouble officer?" he asked. "Just another thieving waif," he replied. "No, no!" I cried, "I'm not a thief. I may be dirty and ragged; I may have no home, or I may be terribly, terribly hungry; but I never steal." That old gentleman believed me, for he got me free from the officer. Then he gave me two shillings and told me to go on my way. That night I bought a sugared bun—and oh, it was so good! Ever since that night I've wanted to be a grand gentleman so I could help other people. That's why I'm going to London Town now. I know there's a change there for me—if I ever get there. [Looks around]. I wonder how much farther it is. If I follow this road—is it the shortest way? [Gets up and looks off stage.] There are

wheel marks going on and on down the road. It must lead to the city. [As DICK talks, an APPLE-MAN approaches from the opposite side.]

APPLE-MAN: What ho, my lad! Are you lost?

DICK: Oh, sir, you frightened me! No, I don't think I'm lost. I'm on my way to London Town. This is the road, isn't it?

APPLE-MAN: Yea, and that it is. If you follow it to the edge of the clearing, you'll come right to the high road. Follow that and soon you'll be in London Town.

DICK: Is it far, sir?

APPLE-MAN: I hear it is. I've never been there, but friends of mine were there once. It's a grand city, I hear, [Confidentially] And do you know, lad, I'm told that it's the richest place in the world. It is rumored that even the streets are paved with gold.

DICK: Gold? Oh, sir, surely not in the streets!

APPLE-MAN: That's what I hear; mind you, though I've never seen it—just heard about it.

DICK: [Starts off, turns to APPLE-MAN]: Thank you, sir, for telling me this. I'll come back some day with some of the gold and share it with you.

APPLE-MAN: I'll be waiting—if you're not too long in getting back. [DICK starts off again.] Lad! [DICK turns back.] You've got a kind heart and noble spirit; but I think 'twill need more to make a grand gentleman of you.

DICK: What do you mean, sir?

APPLE-MAN: You look so worn and hungry now that I doubt you'll ever get to London. It's a long trip, you know. When did you eat last?

DICK [Hesitating]: Oh—not long ago.

APPLE-MAN: Not long ago! That could be hours—or—maybe a day ago! And what did you eat? [DICK hangs head.] I thought so! [Reaches into bag.] I haven't much left from the day at the market, but here! I'll share with you! A half loaf from my lunch—and—two nice red apples!

DICK: Oh, sir, I couldn't take them! [Looks at them longingly.]

APPLE-MAN: No? Well, I'll bargain with you. You take the food and when you're a rich and grand gentleman, you can pay me for them. You'll come back dressed in fine cloth and lace—drawn in a magnificent coach, and stop at the square to ask the whereabouts of Jack, the apple-man. And I'll step forward and say, unconscious—like, “Oh, my young friend, Lord— “But who'll you be?

DICK: Not a lord, friend; just plain Dick Whittington.

APPLE-MAN: Nay, not plain Dick Whittington—Lord Dick Whittington! [Bows low.]

DICK: You jest with me! [Looks at food.] It's a bargain, sir. I'll take your food in exchange for my promise to pay you many times over when I make my fortune. [Both laugh heartily. Unseen approaches the WAGONER.]

WAGONER: Fortune must have smiled on you this day, Jack, the apple-man. [DICK and APPLE-MAN turn, astonished.]

APPLE-MAN: Oh, my friend, 'tis indeed true. Fortune in the form of Lord Whittington. [Bows low.]

[WAGONER glances critically at DICK.]

WAGONER: This stripling—this is Lord Whittington?

APPLE-MAN: No other, my friend. He's on his way to London Town to claim his fortune.

WAGONER: And your coach, my Lord—does it wait on the high road?

DICK: Nay, sir. I have neither coach nor steed—nor am I a nobleman. Just Dick Whittington, homeless, penniless—a wayfarer on his way to London Town.

WAGONER: You've heard the tale of gold, then—how 'tis so plentiful that it's used to pave the streets. Even the wayfarer can fill his purse as he goes about the city.

DICK: The apple-man has just told me about it; but I know that such a

report lacks truth. If it were true, then all the world would go to London, and there would be too little left for another fortunate.

WAGONER: 'Tis the way I'm thinking, too, lad. But if it's not a fortune you seek, why go you there?

DICK: 'Tis a fortune I seek, sir, but not by picking it from the streets. I seek work and a chance to grow into useful manhood.

WAGONER: I hear that London's a busy mart: many may find work there. But you—why you're but a lad. What can you do?

DICK: Many tasks, sir, if I have the opportunity to prove myself. That is all I ask. But I must be on my way now. [Turns to APPLE-MAN.] Many thanks, sir, to you. I shall not forget our bargain. [To WAGONER.] Could you direct me, sire, to the shortest way?

WAGONER: Follow this road to the edge of the clearing—that's the high road ahead. Follow it. London's at the end.

DICK: Thank you, sir. [Starts off, stops and turns to the two men talking together.] And the distance, sire? Is it less than one day's journey?

WAGONER: Not unless you have wings. I'd say that, if you walk fast and waste not time along the wayside, you'd be in London Town by tomorrow night. [Continues conversation with APPLE-MAN.]

DICK: [Disappointed.]: Tomorrow night! [Stops thoughtfully.] 'tis much further than I thought. I'm already exhausted— [Looks in knapsack.] and I have but little food—[Stops.] I can't go. I'll return! I'll find some way— [In whisper.] There are those bells again—what are they saying? Listen! [Slowly.] "Turn again, Dick Whittington, thrice Lord Mayor of London!" What do they mean? Why do they echo my name? [Turns again to WAGONER and APPLE-MAN.] Pardon, sirs, those bells, sirs, what do they say?

APPLE-MAN [Listening]: Night—again; —night's come again—night—again—all's well!

WAGONER: Aye, right again. I must be on my way. Good night, my friend. My horse has had a long rest this afternoon—he'll think I've deserted him. [Starts off.] Good night! [Turns to DICK.] If you're leaving now, lad, I could

take you to the high road in my wagon.

DICK: Oh, thank you, sir. That I should appreciate so much.

WAGONER: Well, come then, with me. It's no royal coach I have—just a small wagon.

DICK: Thank you, sir. [WAGONER and DICK start off. DICK turns to APPLE-MAN.] Lose not patience, my benefactor, I shall not forget you nor your kindness.

[Exit.]

APPLE-MAN: Good fortune to you, lad. You're a brave boy and true.



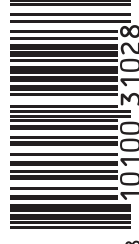
Geography & Grammar Cards

Levels 5-7

1. Cut out the cards. Store these instructions and the cards in a box, coupon organizer, or set of envelopes or pouches with tabs or labels marked **LEARNING**, **MASTERED**, and **NOT LEARNED**.
2. Have the child practice 5–10 cards at a time (which are stored as **LEARNING**).
3. Once the child has mastered a card (can say the answer without hesitation the first time), store the card as **MASTERED**. Review the mastered cards once every one to two weeks.

Note: *For the grammar cards, words in blue are for your reference. The child does not need to say the words in blue as part of the memorized grammar rules.*

For use with the Levels 5-7 Language Arts and Literature courses



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SKU 365

Note

Each day the child should practice either the geography or grammar cards for five to six minutes. It is recommended that children have all the geography and grammar cards mastered by the end of Level 7. However, some children master all of them much earlier. As soon as the child masters all the cards, have the child review them weekly.

Note

The geography cards do not cover every country or area of the world. Many more countries are taught in the high school cards.

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Card #2

**What is a pronoun?
Give six examples.**

Card #1

What is a noun?

Card #4

What is a subject?

Card #3

What is a verb?

Answer

A noun is a word for a person, place, or thing.

Answer

A pronoun is a word that replaces a noun.

Examples: HE, SHE, WE, I, YOU, IT, THEY, THEM,
HER, HIM, HIS, MY, etc.

(The child needs to give at least six examples of pronouns.)

Answer

A verb is an action or being word.

Examples: JUMP and AM

Answer

A subject is who or what is acting
or being in the sentence.

Card #6

In addition to starting with a capital letter and ending with punctuation, what three things must a proper sentence have?

Card #5

- 1. What does an adjective describe?**
- 2. What does an adverb describe?**

Card #8

When do you capitalize north, south, east, and west?

Card #7

Do you capitalize seasons?

Answer

1. An adjective describes a noun.
2. An adverb describes a verb, an adjective, or another adverb.

Answer

In addition to starting with a capital letter and ending with punctuation, a sentence needs three things: a subject, a verb, and a complete thought.

(In commands the subject is often not stated but is understood to be "you.")

Answer

No, you do not capitalize seasons.

Answer

You capitalize north, south, east, and west when indicating a region.

You do not capitalize them when indicating a direction.

Card #10

What are the four sentence types?

Card #9

When do you capitalize a family name, such as Mom, Dad, Aunt, or Grandmother?

Card #12

**What is a dependent clause?
Give an example.**

Card #11

**What is an independent clause?
Give an example.**

Answer

You capitalize a family name when it does not come after a pronoun and could be replaced with the person's name.

Answer

The four sentence types are statement (declarative), question (interrogative), command (imperative), and exclamation (exclamatory).

Answer

An independent clause can stand on its own as a sentence.

Examples:

1. The sun rises in the east.
2. I like to read.

Answer

A dependent clause contains a subject and verb but indicates more to come. It does not express a complete thought and cannot be a sentence on its own.

Examples:

1. When the sun rises
2. Because I like to read

Card #14

1. What is the acronym for remembering coordinating conjunctions?
2. What are the seven coordinating conjunctions?

Card #16

**What is a compound sentence?
Give an example.**

Card #13

What can a comma and a coordinating conjunction join together?

Card #15

**What is a simple sentence?
Give an example.**

Answer

A comma and a coordinating conjunction can join together two independent clauses.

Answer

1. The acronym for remembering coordinating conjunctions is **FANBOYS**.

2. The seven coordinating conjunctions are **FOR, AND, NOR, BUT, OR, YET, and SO**.

Answer

A simple sentence is a sentence with one independent clause and no dependent clauses.

Example: The birds sing.

Answer

A compound sentence is a sentence with two or more independent clauses.

Example: The birds sing, so I open the window.

Card #18

**What does a dependent clause
often start with?**

Card #17

**What is a complex sentence?
Give an example.**

Card #20

**What are the four sentence
structures?**

Card #19

**Sing “The Subordinating
Conjunction Song” to give
examples of some subordinating
conjunctions.**

Answer

A complex sentence is a sentence with one independent clause and at least one dependent clause.

Example: When the birds sing, I open my window.

Answer

A dependent clause often starts with a subordinating conjunction.

Answer

The Subordinating Conjunction Song

To the tune of the “Jingle Bells” chorus

After, as

Before, if

Until, since, although

While, when, unless, until, so that,

Even though, because

(Note: These are not all the subordinating conjunctions—there are over 50.)

Answer

The four sentence structures are

simple,

compound,

complex, and

compound-complex.

Card #22

Sing “The Preposition Song” to give examples of some prepositions.

Card #21

What is a preposition?

Card #24

When you add a subordinating conjunction to an independent clause, it turns the clause into a _____ because it _____.

Card #23

Do you use a comma when attaching a dependent clause to an independent clause?

Answer

A preposition links words in a sentence, usually by showing position in time or space. Words such as **ABOVE**, **BELOW**, **AFTER**, and **DURING** are prepositions. The most common prepositions are **ON**, **OF**, **IN**, **AT**, **TO**, **BY**, **FOR**, **FROM**, and **WITH**.

Answer

The Preposition Song

To the tune of the “ABC” song

Behind, beside, below, by—
Into, onto, over, like
Inside, outside, underneath—
Before, after, in between
Above, around, on, up, down—
During, within, to, in, out

(Note: These are not all the prepositions—there are over 100.)

Answer

Yes, use a comma when a dependent clause is **BEFORE** an independent clause.
No, do not use a comma when a dependent clause is **AFTER** an independent clause.

Answer

When you add a subordinating conjunction to an independent clause, it turns the clause into a dependent clause because it indicates more to come and is no longer a complete sentence.

Independent clause example: I eat dinner.

Dependent clause example: Because I eat dinner,

Adding the subordinating conjunction **BECAUSE** turns the independent clause into a dependent clause, which is not a full sentence.

Card #26

What is a run-on sentence?

Card #25

What are the two ways you can properly combine two independent clauses into one sentence?

Card #28

What two things should you NOT do when connecting two independent clauses with a semicolon?

Card #27

What are three ways to fix a run-on sentence?

Answer

You can properly combine two independent clauses into one sentence in these ways:

1. Add a comma and a coordinating conjunction between the two clauses.
2. Add only a semicolon between the two clauses. (Do not include a coordinating conjunction.)

Answer

You can fix a run-on sentence in these ways:

1. Use a period between the independent clauses to create two sentences. **“Mom is kind. I love her.”**
2. Use a semicolon between independent clauses that contain closely related ideas.
“Mom is kind; I love her.”
3. Use a comma and a coordinating conjunction between the two clauses.
“Mom is kind, and I love her.”

Answer

A run-on sentence happens when two independent clauses are joined as one sentence without the appropriate conjunction and/or punctuation.

Answer

When connecting two independent clauses with a semicolon, these are two things to not do:

1. Do not use a coordinating conjunction.
2. Do not capitalize the first letter of the second independent clause (unless it's the word “I” or a proper noun).

Card #30

What is an interjection?

Card #29

What is a direct object?

Card #32

**What are three ways to fix
a comma splice?**

Card #31

What is a comma splice?

Answer

A direct object is a noun or pronoun that receives the action of a verb in a sentence.

Example: In the sentence "I hug Mom," MOM is the direct object.

Answer

An interjection is a word or short phrase used in informal writing that shows a short burst of feeling.

Examples: WOW! HEY! and OH!

Answer

A comma splice is the incorrect use of a comma to join together two independent clauses.

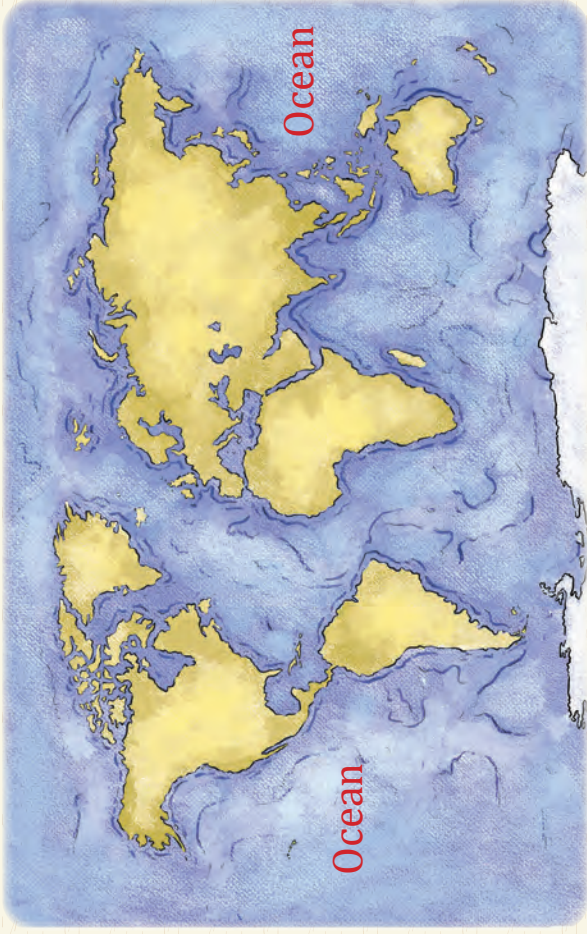
Example: "Mom is kind, I love her."

Answer

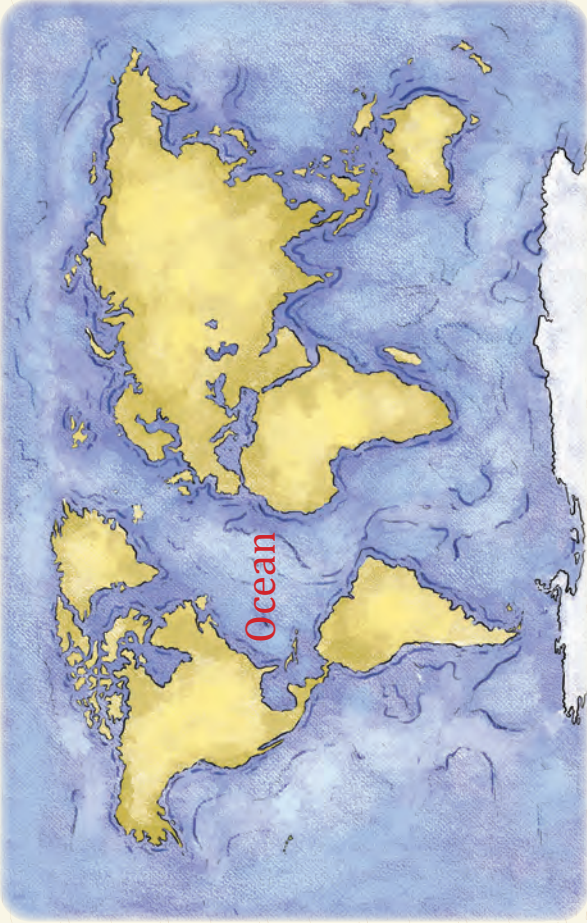
You can fix a comma splice in these ways:

1. Use a period between the independent clauses to create two sentences. "Mom is kind. I love her."
2. Use a semicolon between independent clauses that contain closely related ideas.
"Mom is kind; I love her."
3. Use a comma and a coordinating conjunction between the two clauses.
"Mom is kind, and I love her."

Oceans



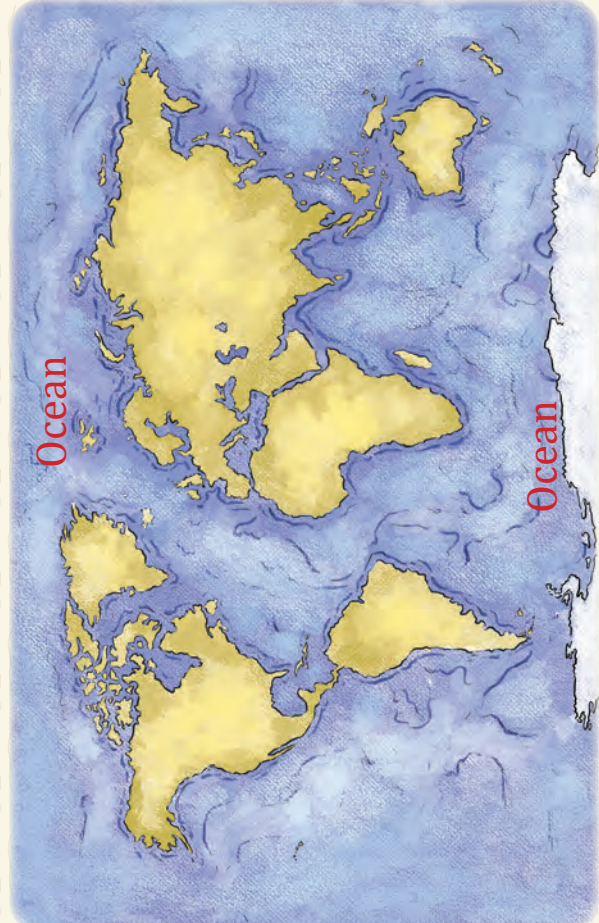
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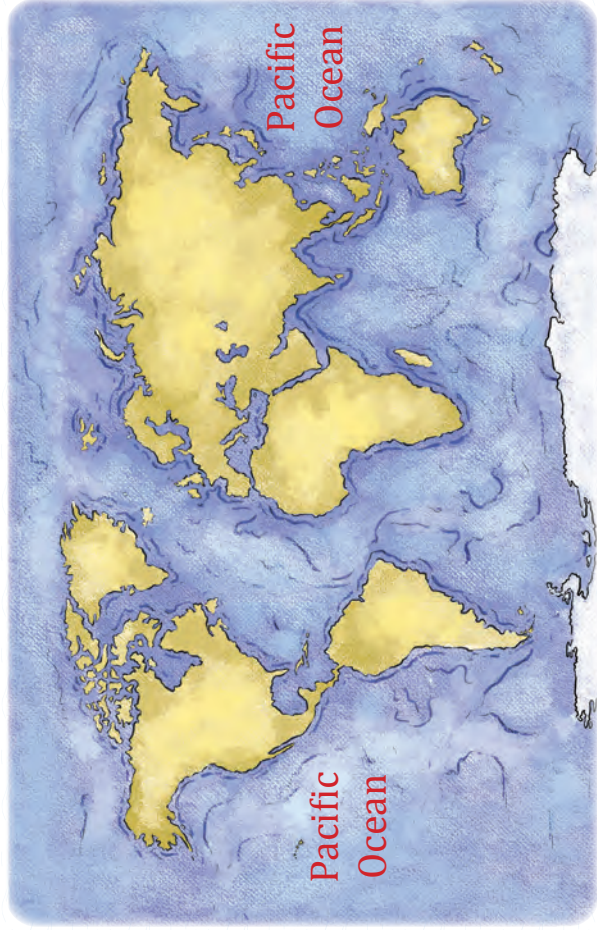
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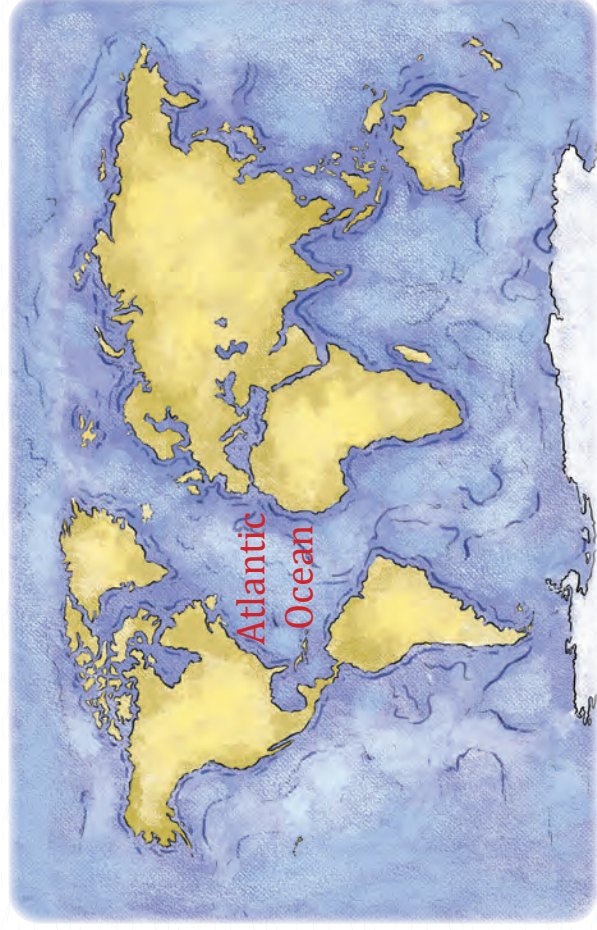
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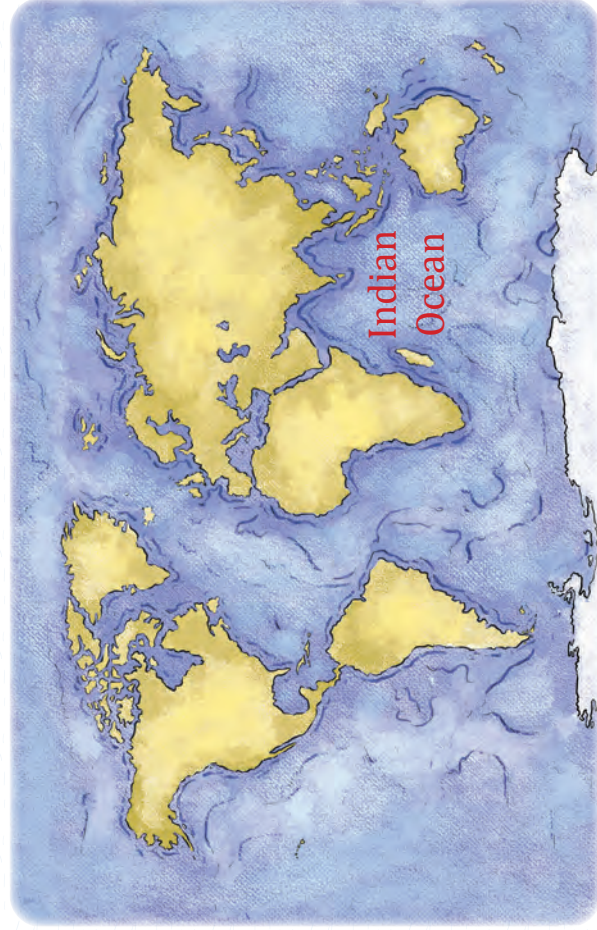
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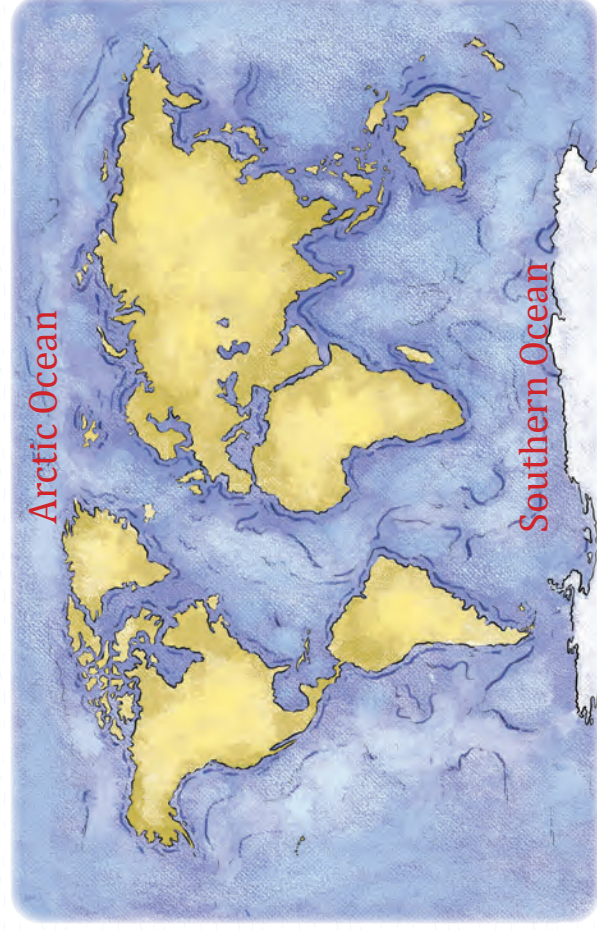
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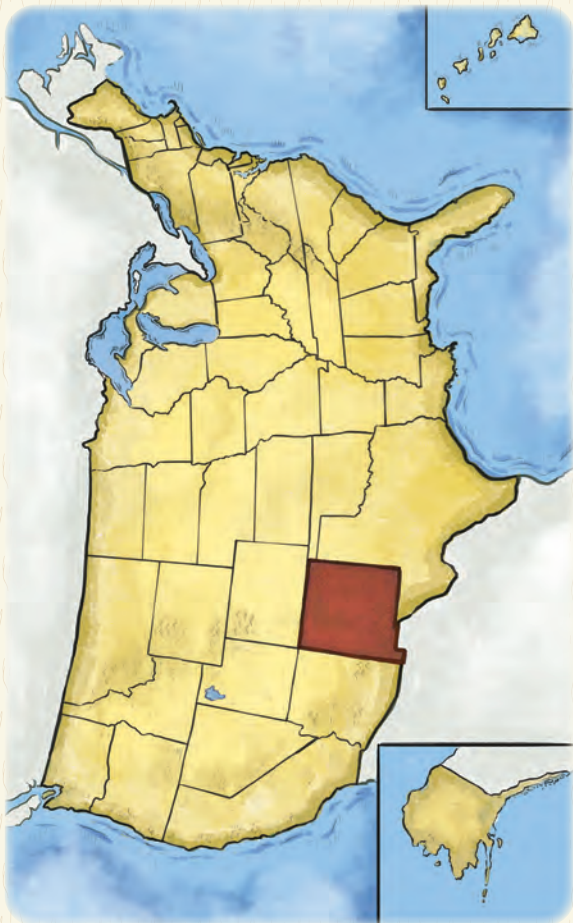
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Answer



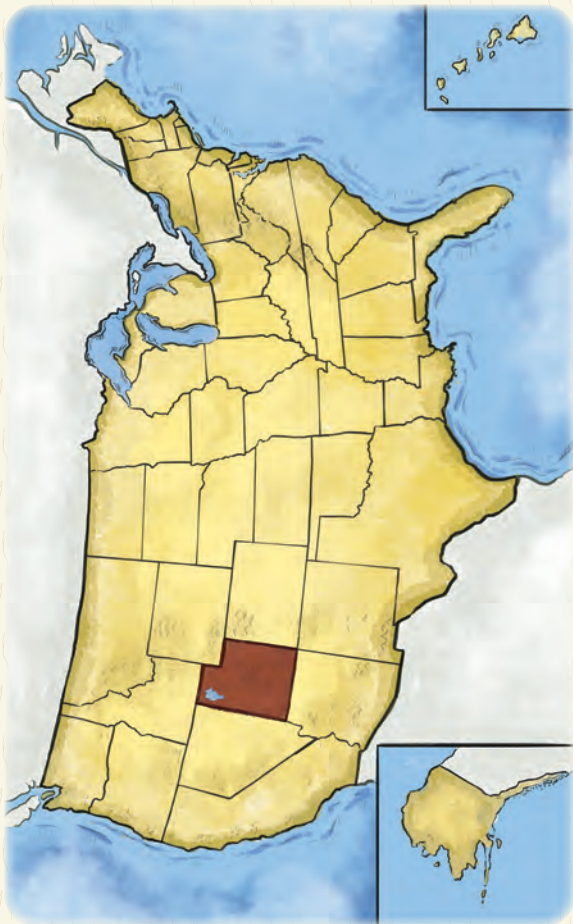
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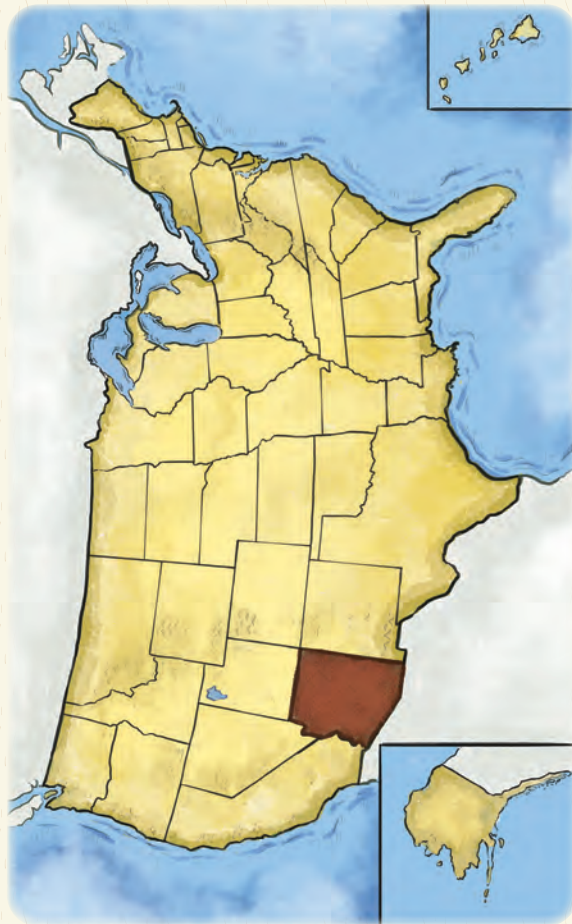
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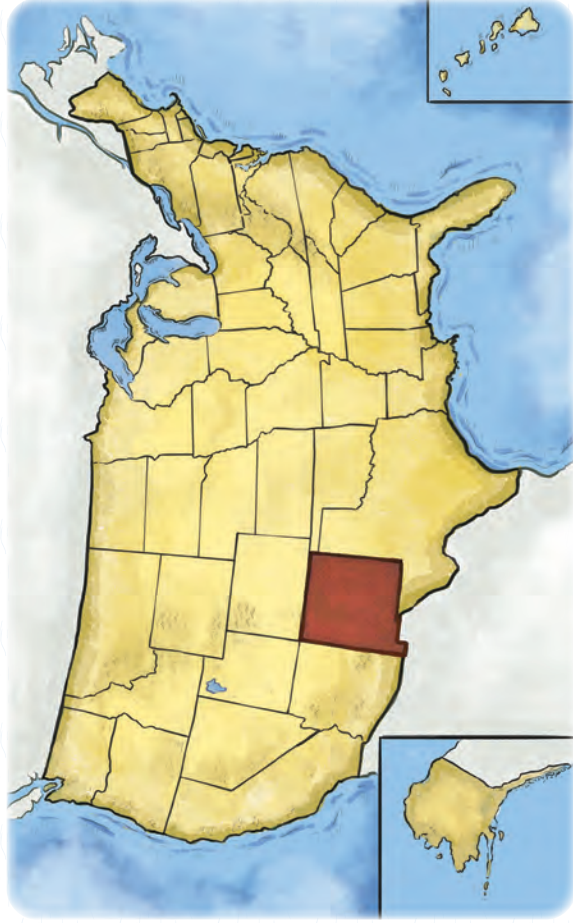


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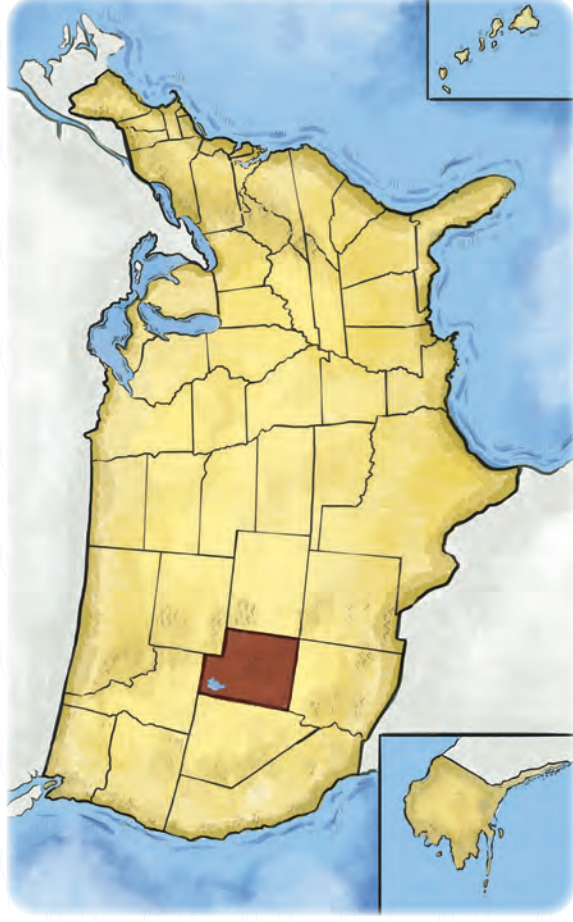
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New Mexico



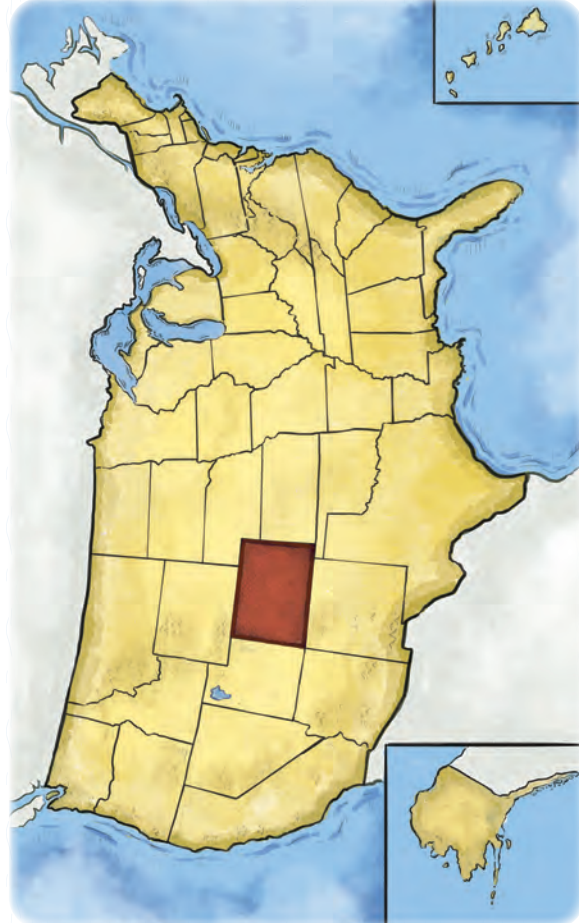
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Utah



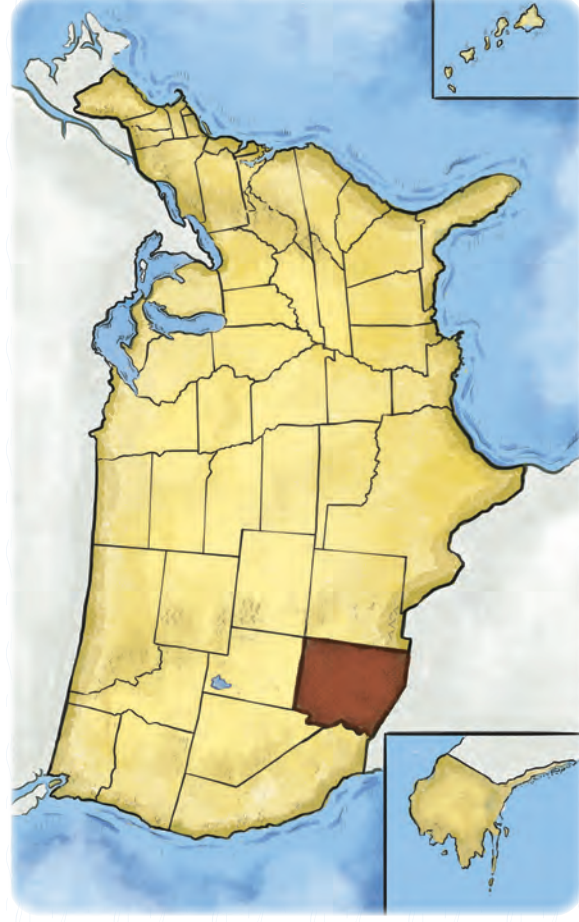
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Colorado

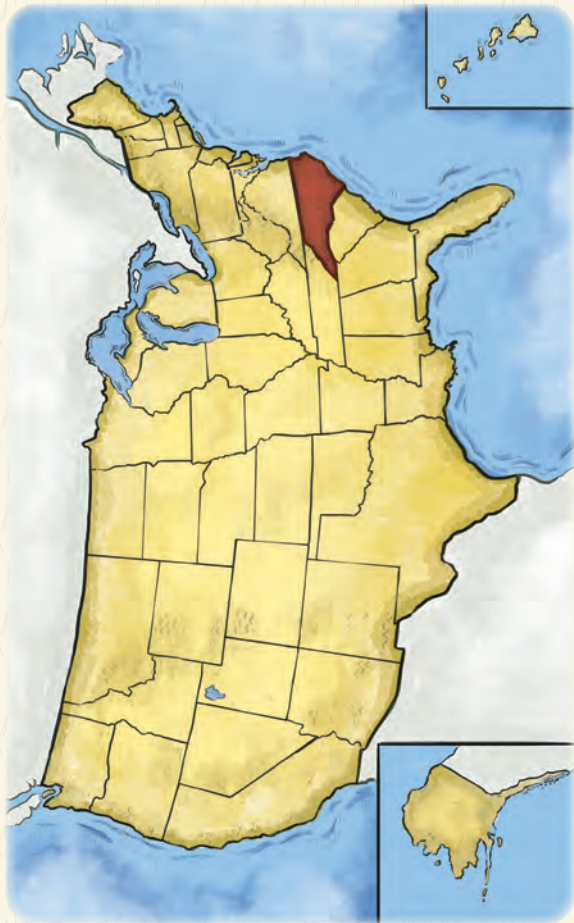


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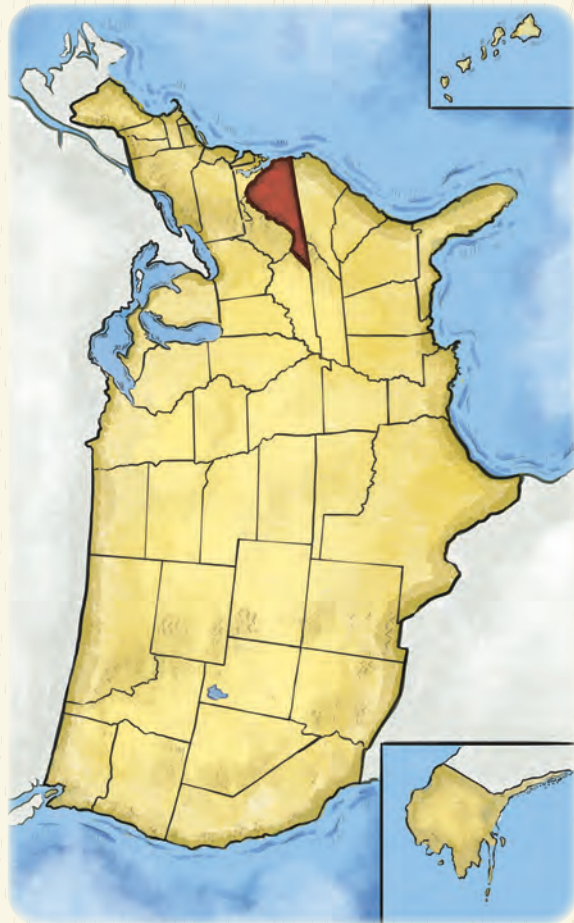
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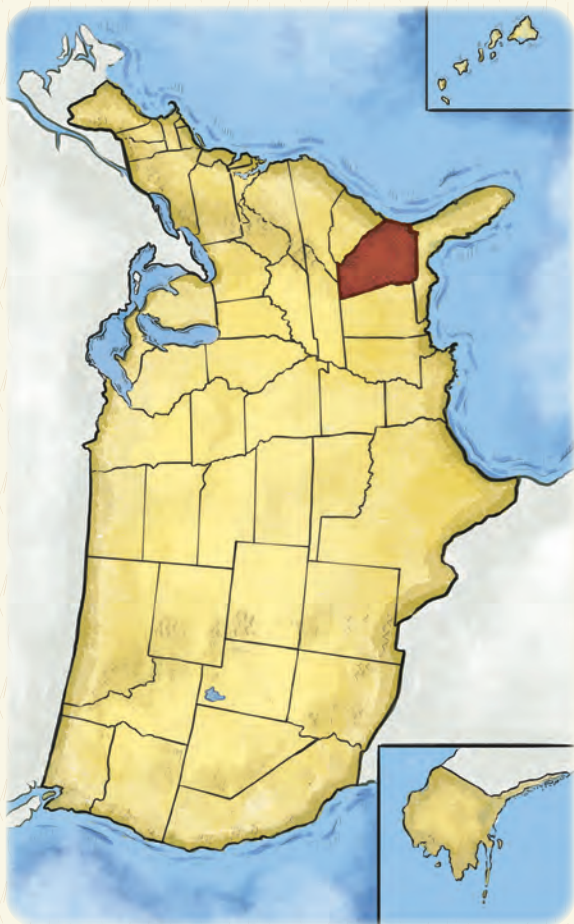
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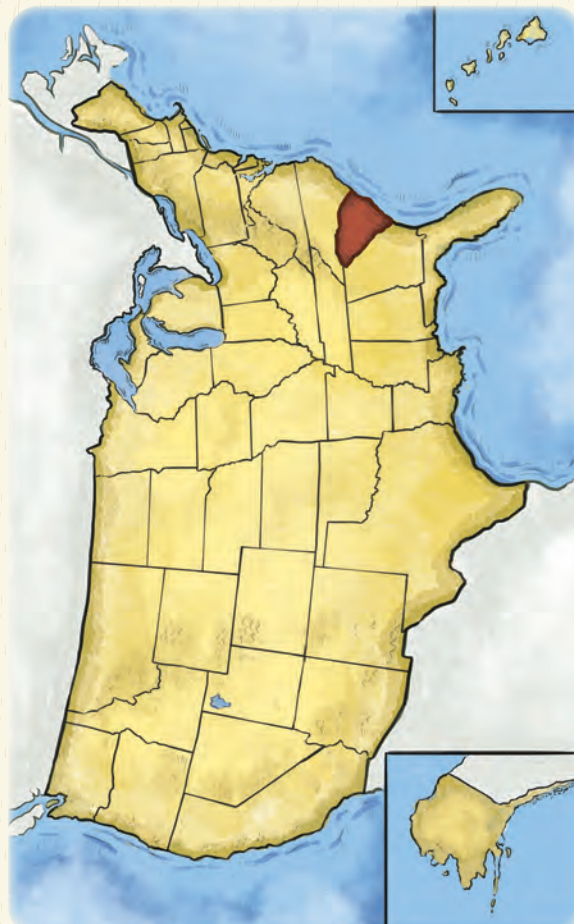
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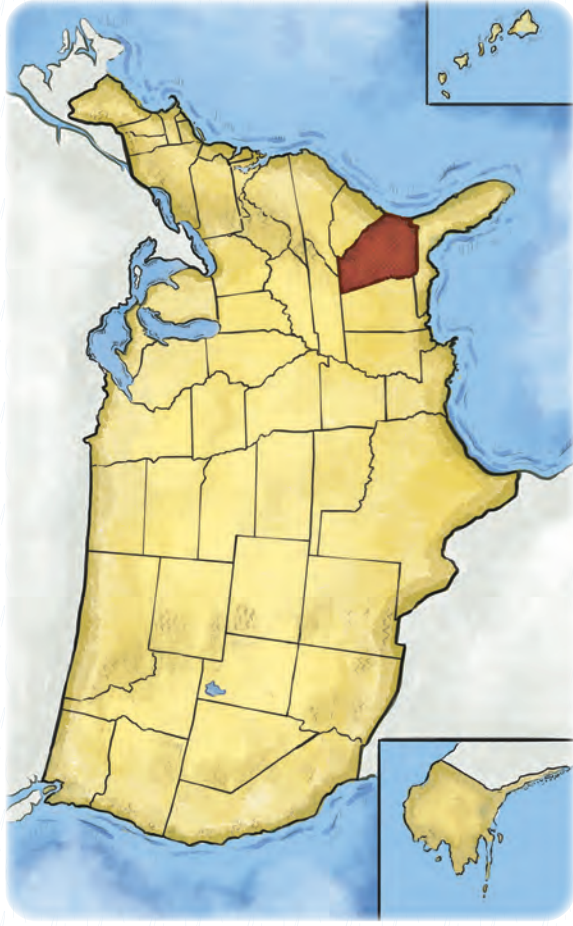


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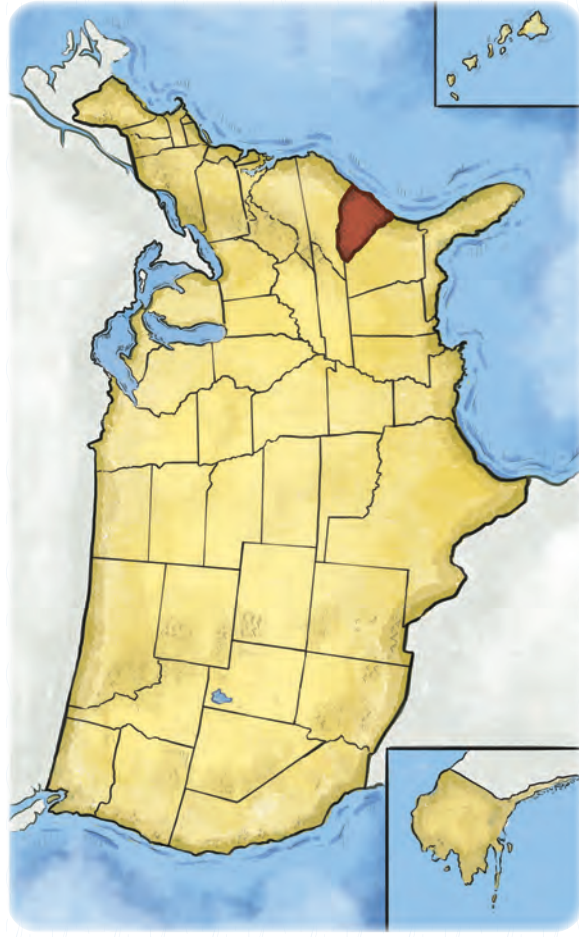
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Georgia



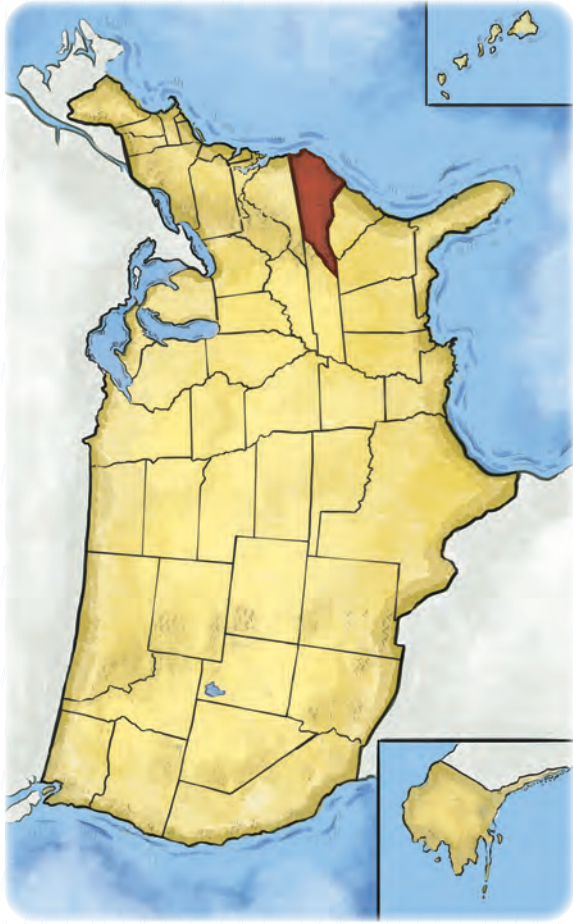
Answer

South Carolina



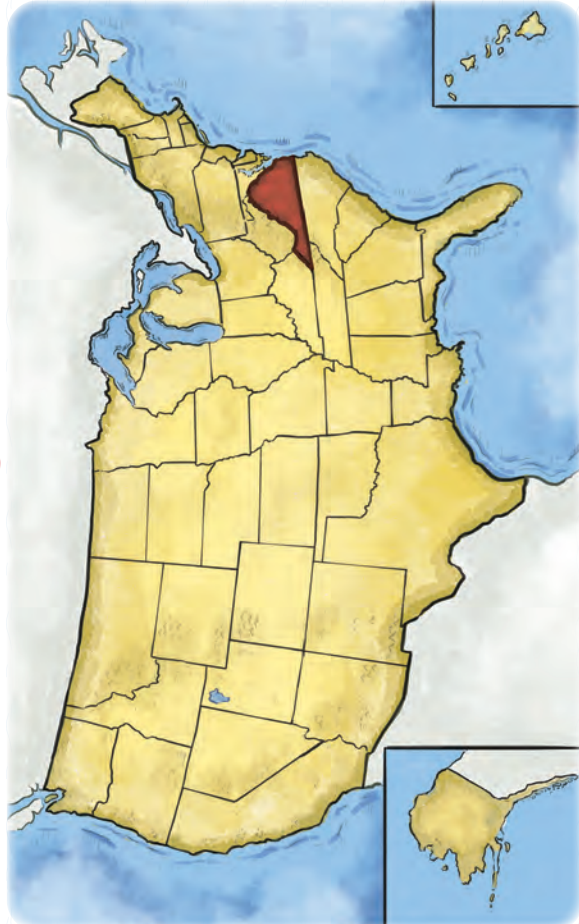
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North Carolina

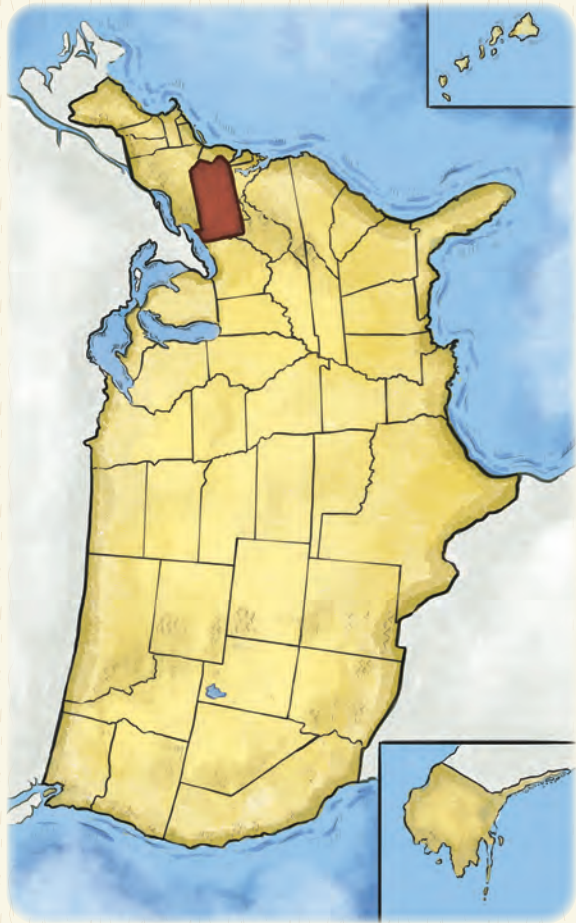


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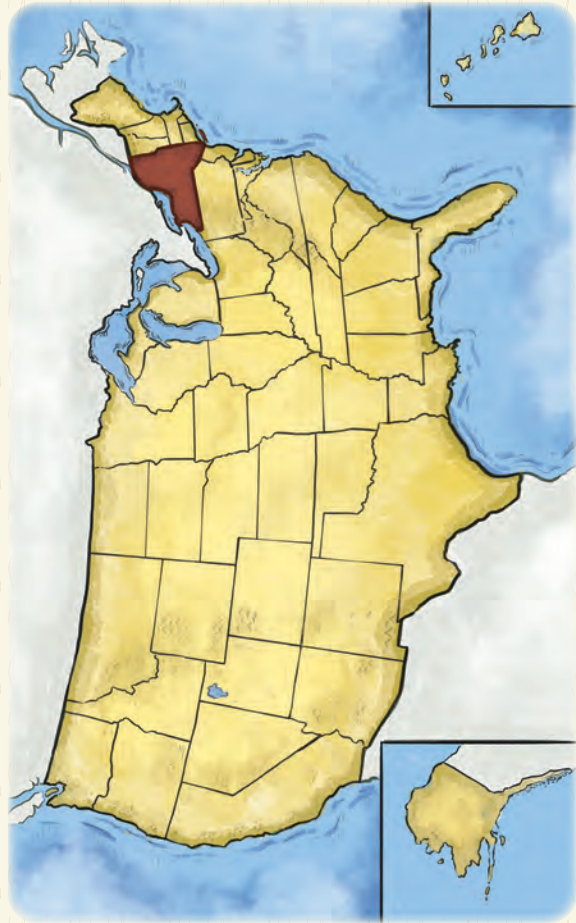
Virginia



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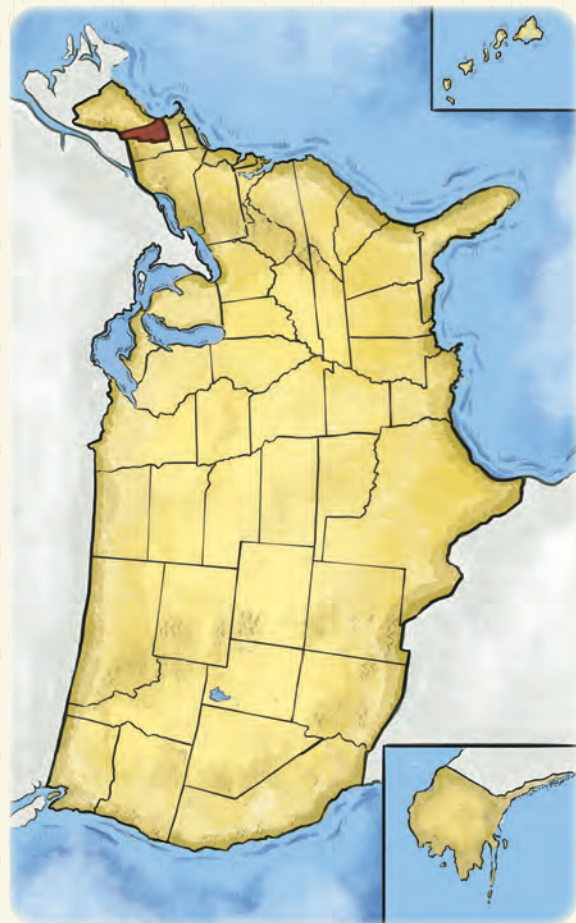
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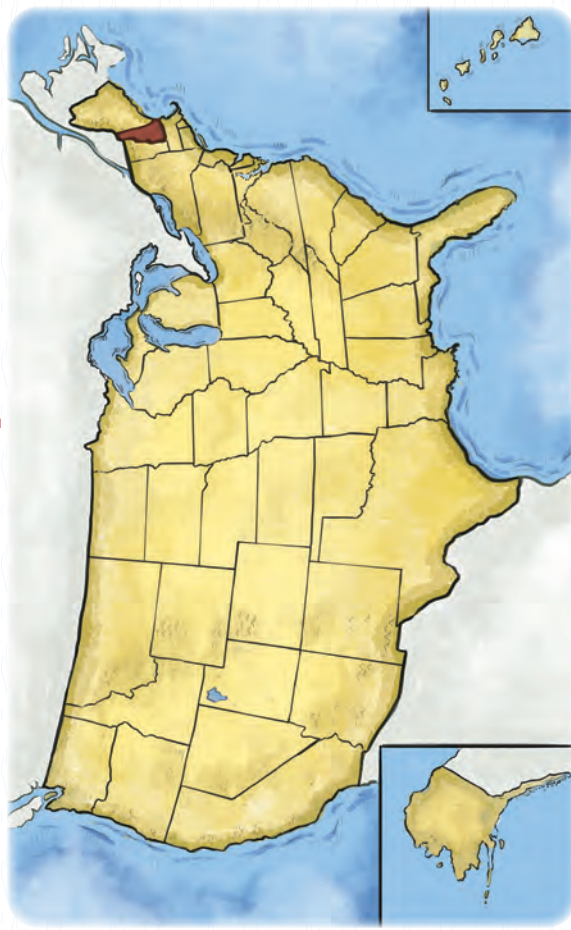
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Massachusetts



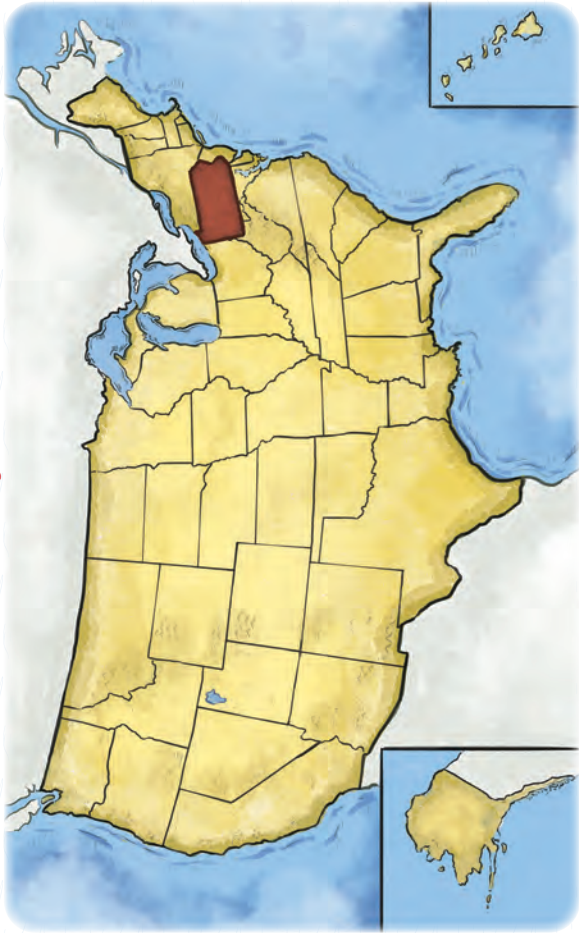
Answer

New Hampshire



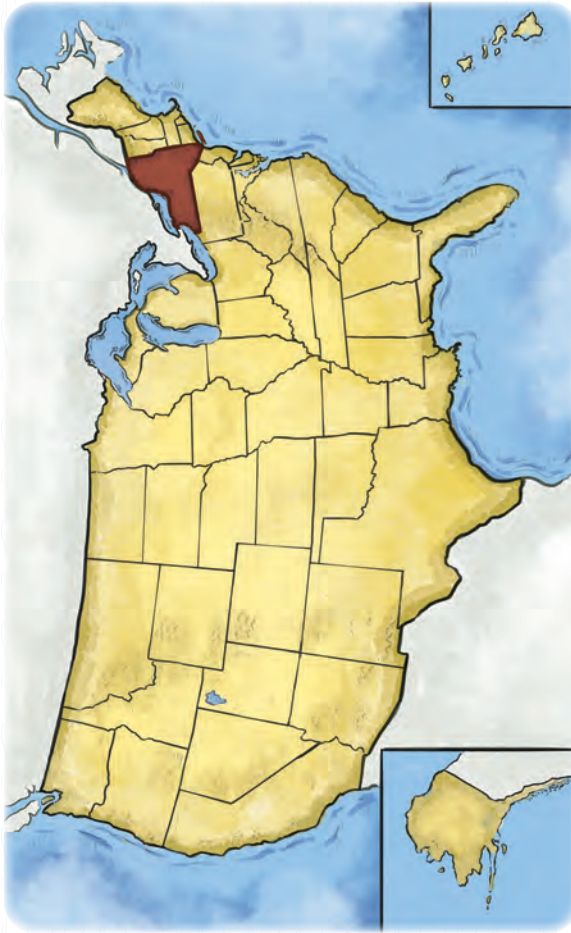
Answer

Pennsylvania



Answer

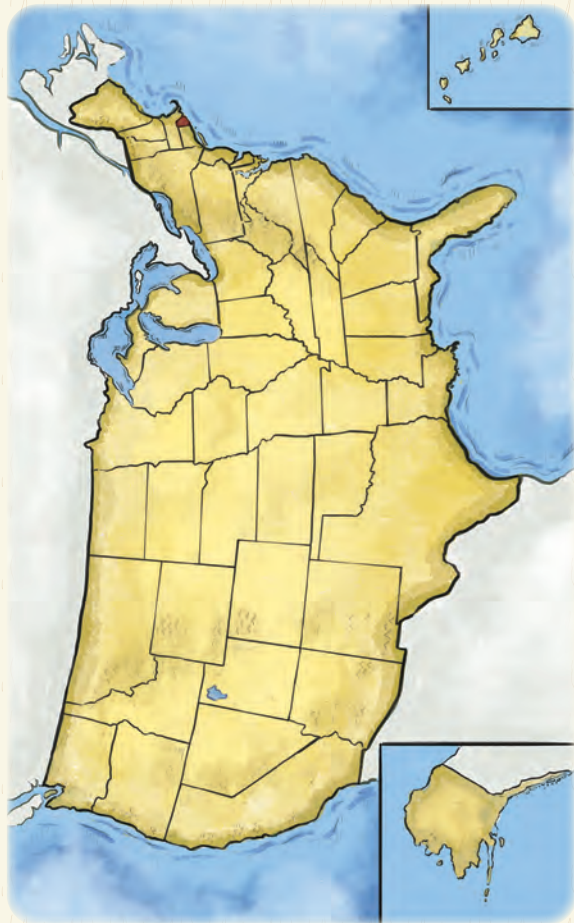
New York



United States



United States



United States

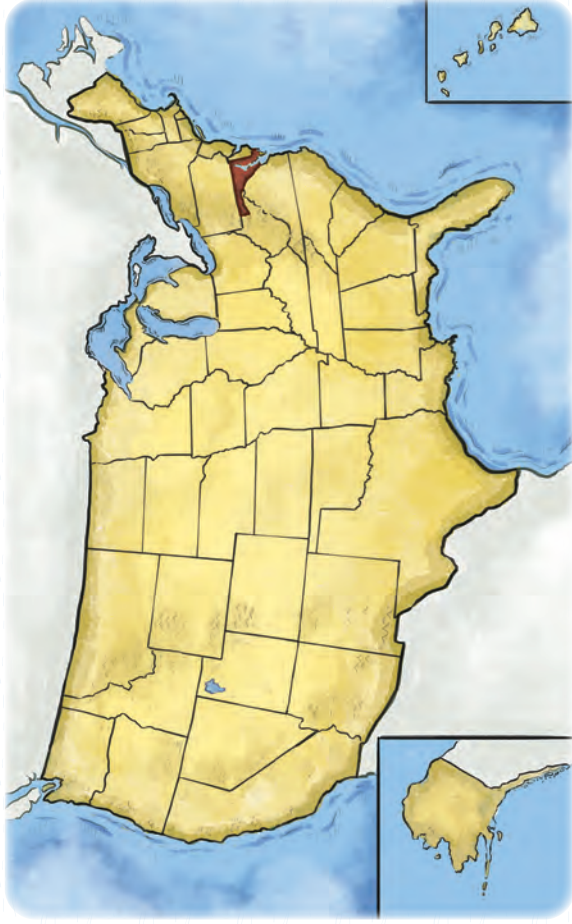


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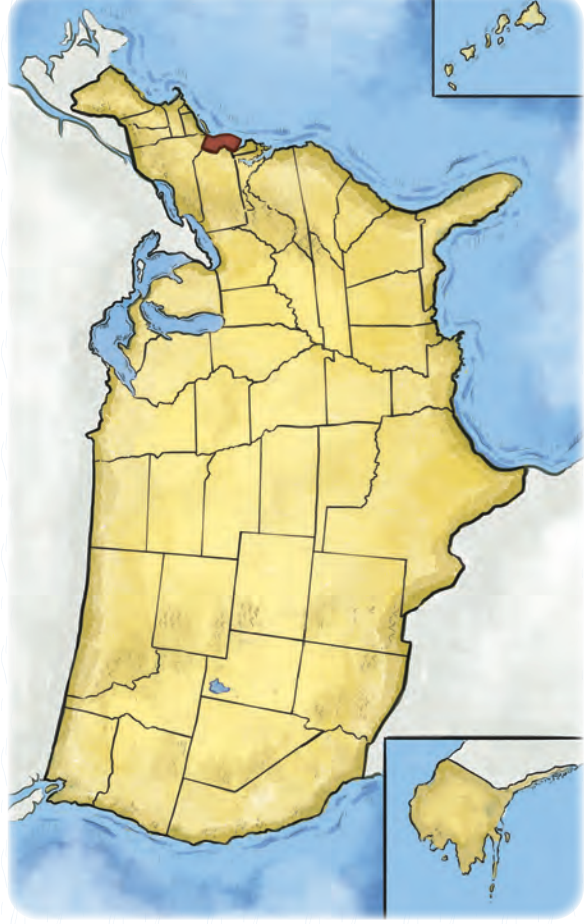
Answer

Maryland



Answer

New Jersey



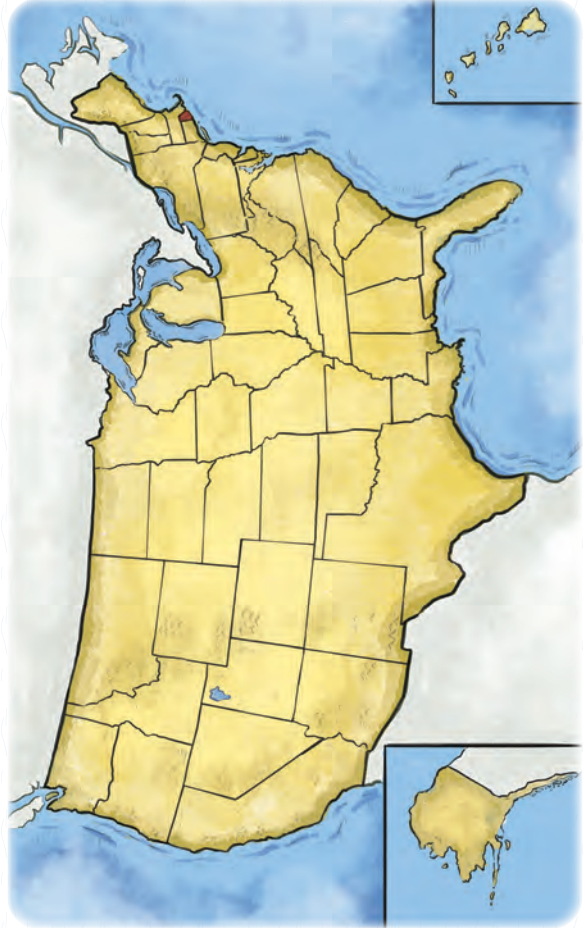
Answer

Connecticut



Answer

Rhode Island



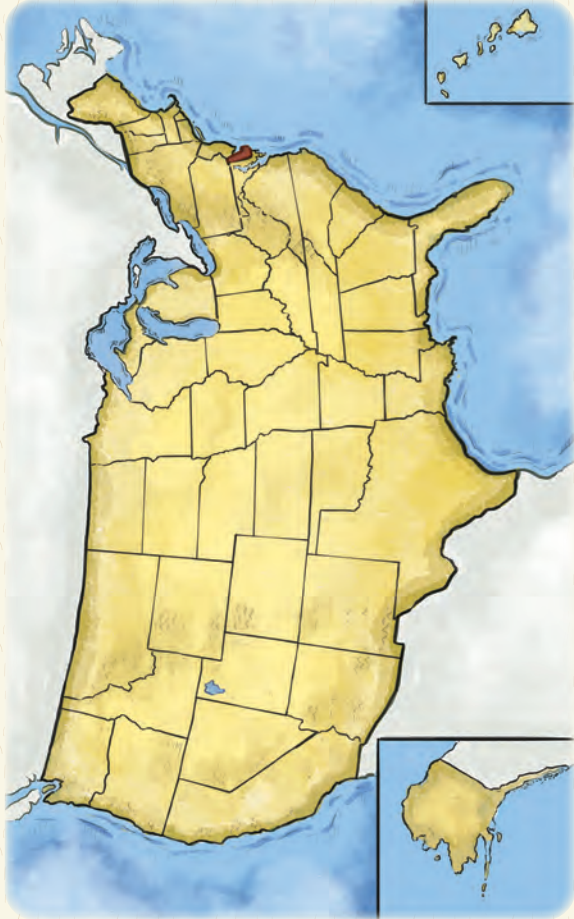
Europe



Europe



United States



Europe



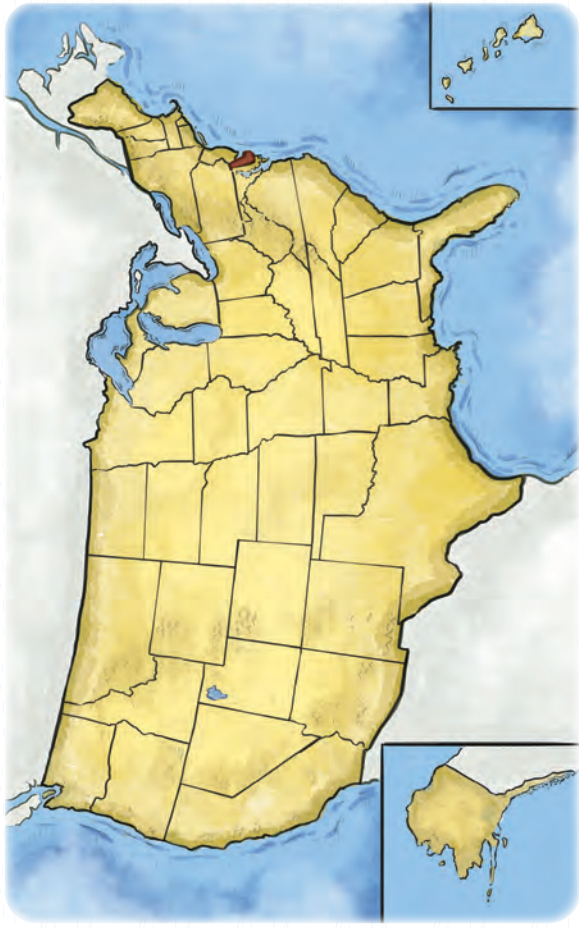
Answer

Norway



Answer

Delaware



Answer

Sweden



Answer

Netherlands



Europe



Europe



Europe



Europe



Answer

Finland



Answer

United Kingdom



Answer

Portugal



Answer

Spain



Europe



Europe



Europe



Europe



Answer

Germany



Answer

France



Answer

Poland



Answer

Switzerland



Europe



Europe



Europe



Europe



Answer

Italy



Answer

Austria



Answer

Denmark



Answer

Hungary



Europe



United States



Europe



Europe



Answer

Belgium



Answer

Ireland



Answer

Iceland



Answer

Alaska



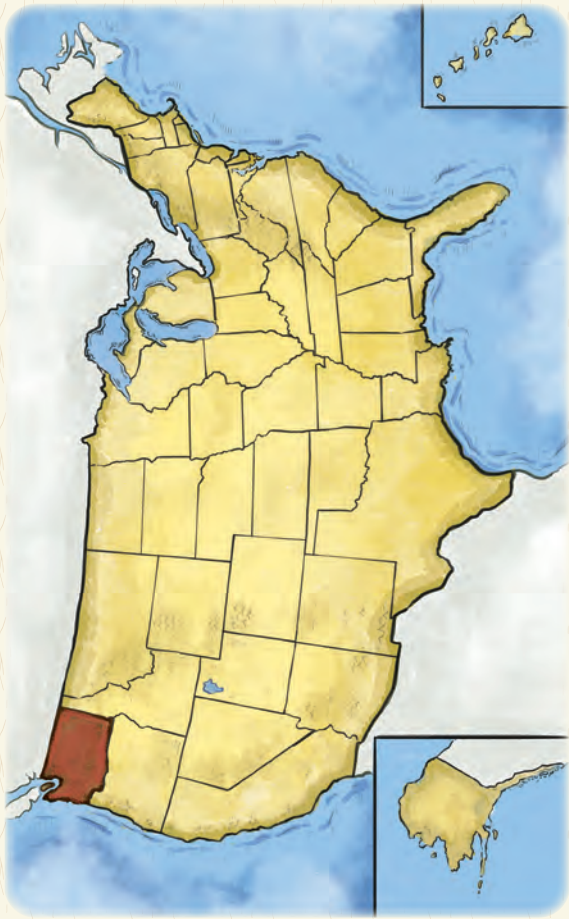
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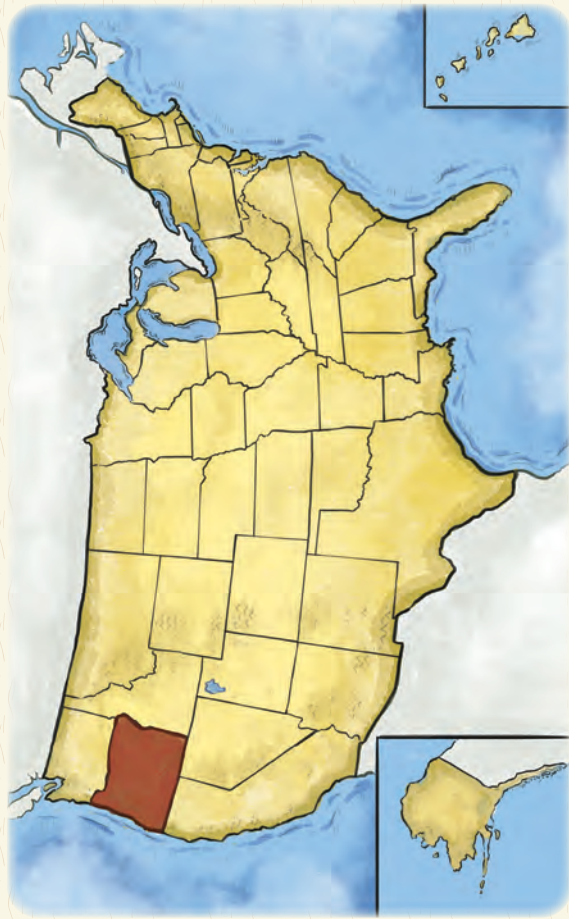
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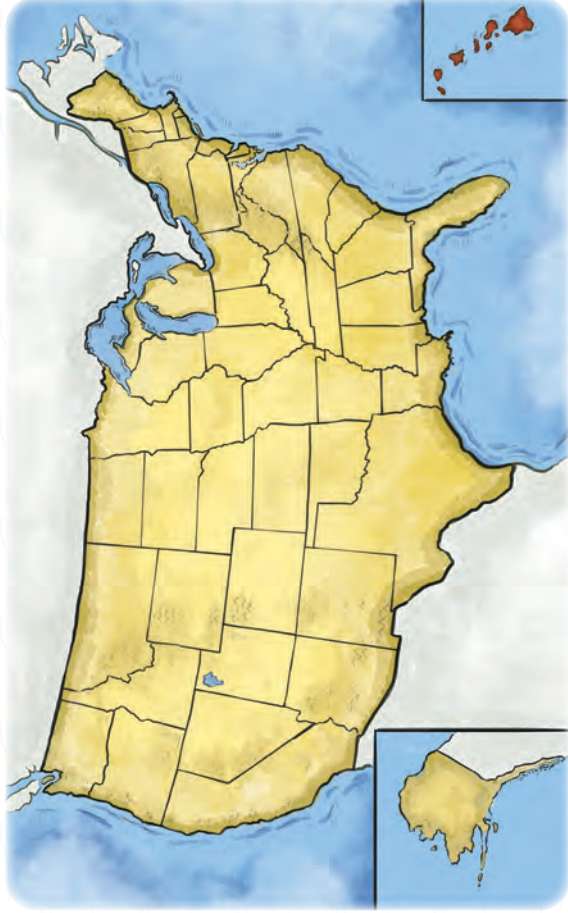


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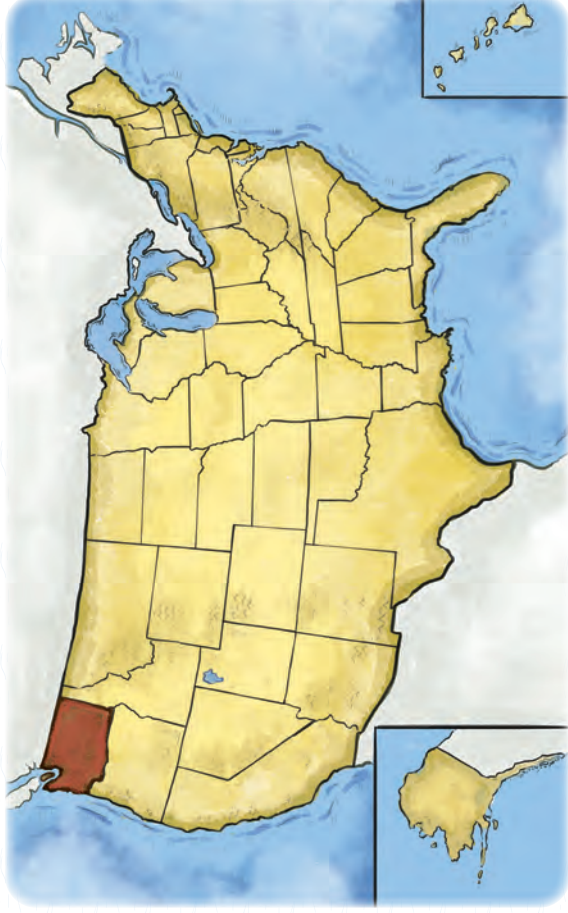
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Hawaii



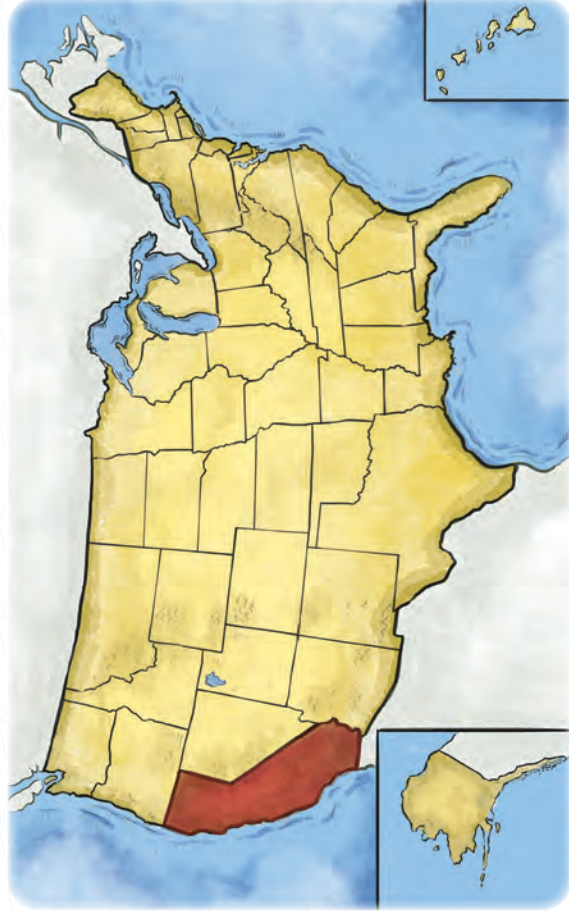
Answer

Washington



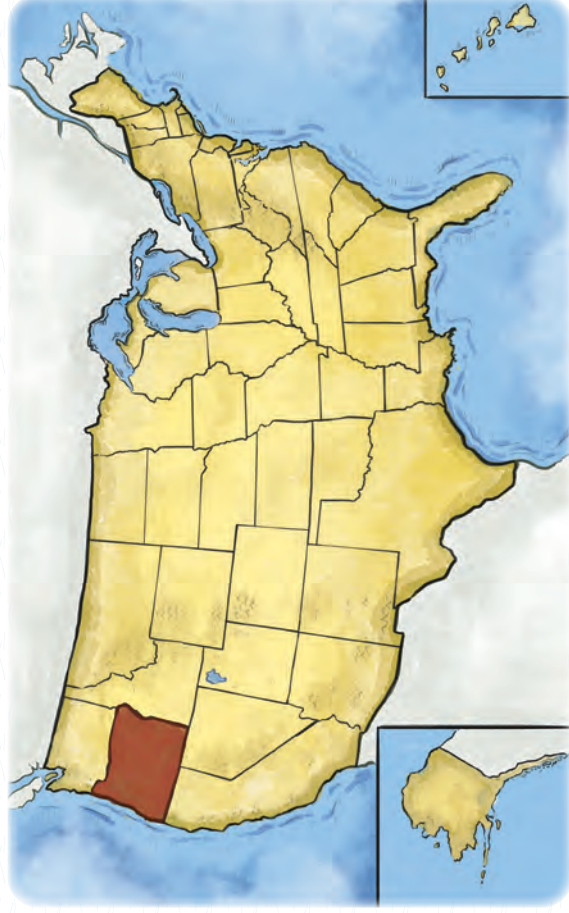
Answer

California

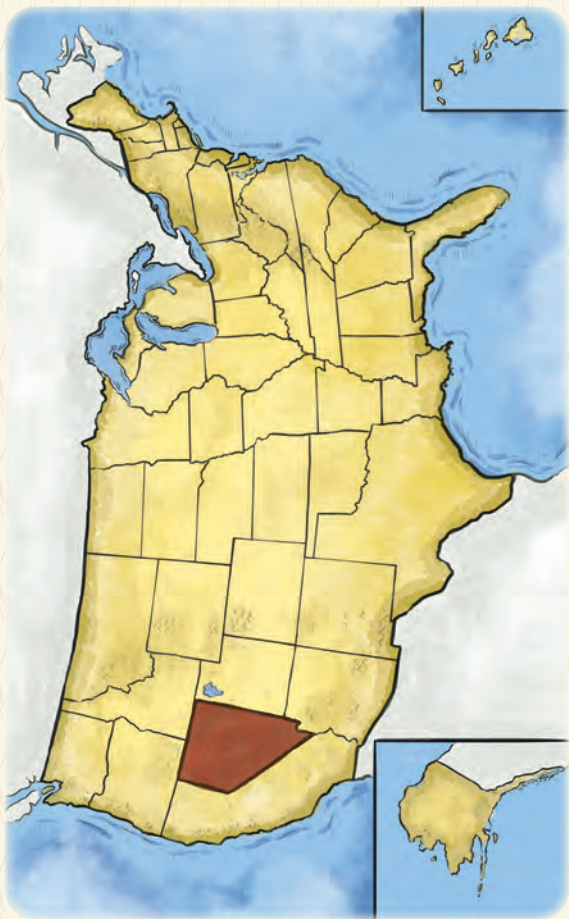


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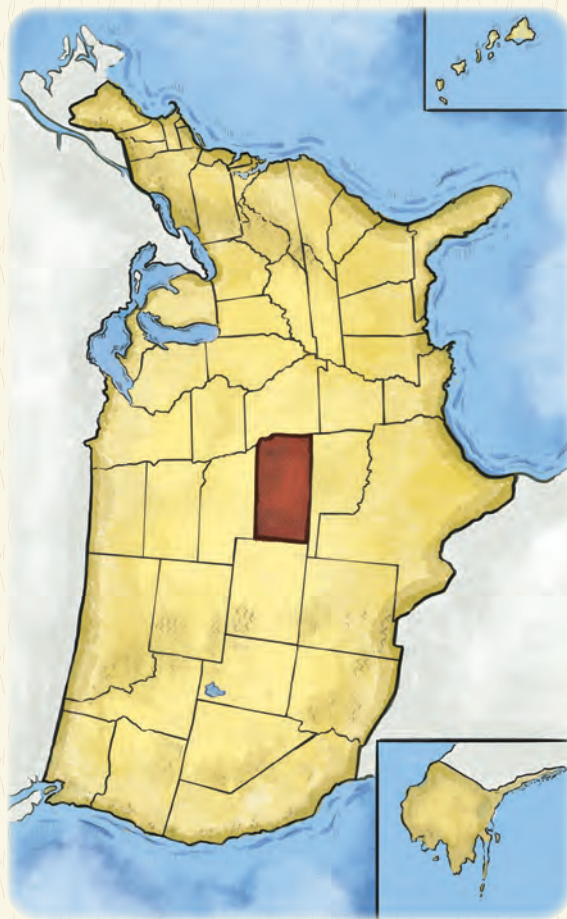
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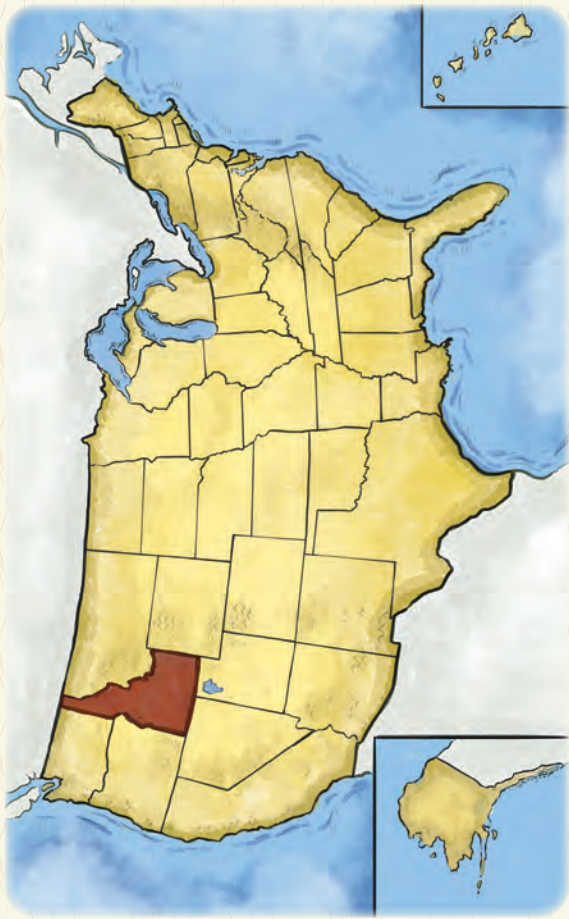
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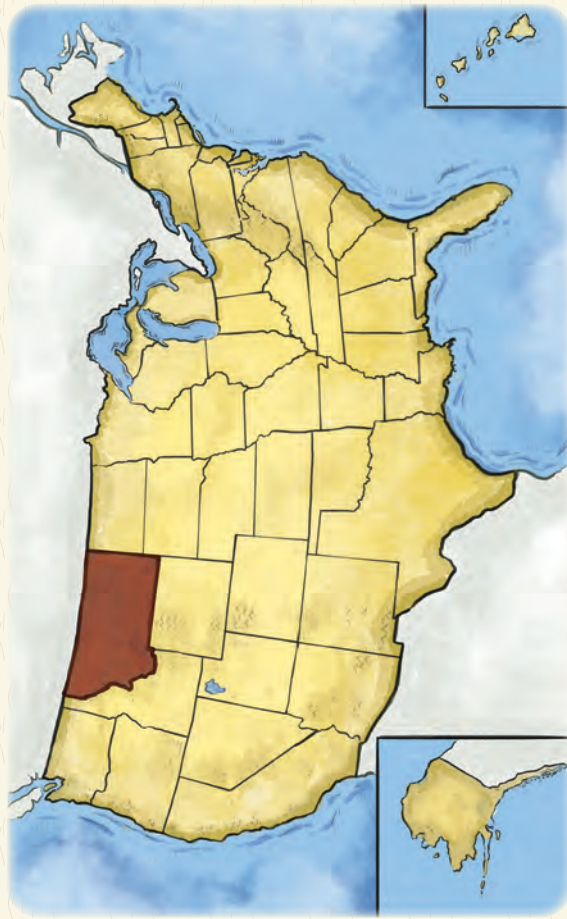
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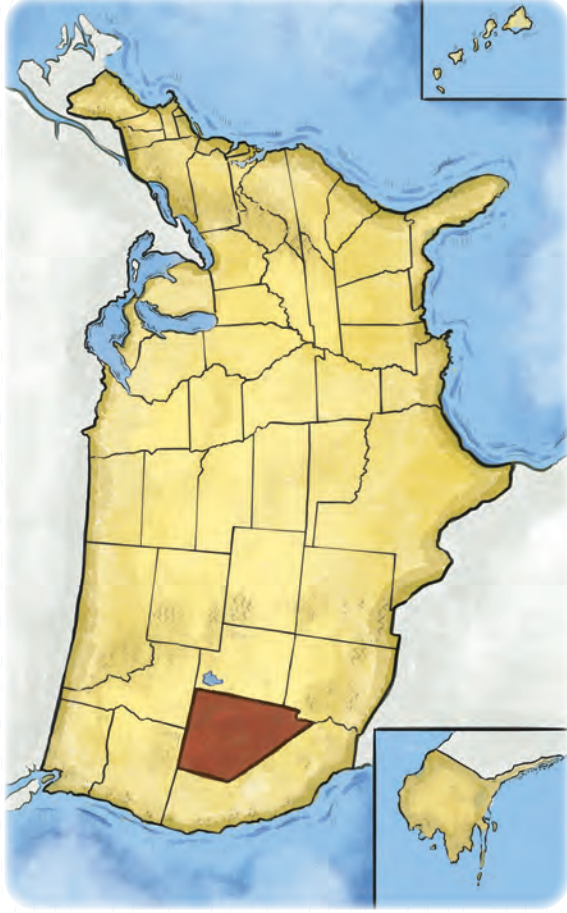


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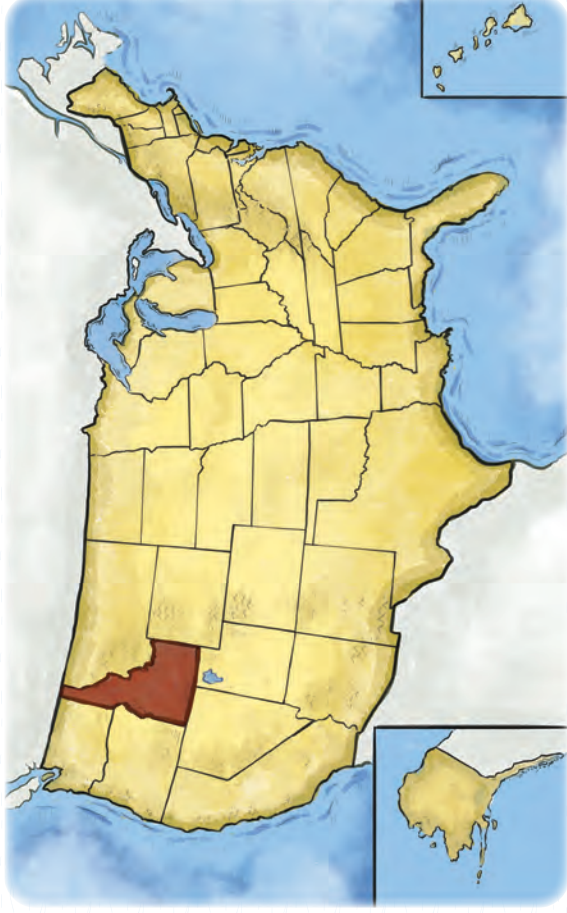
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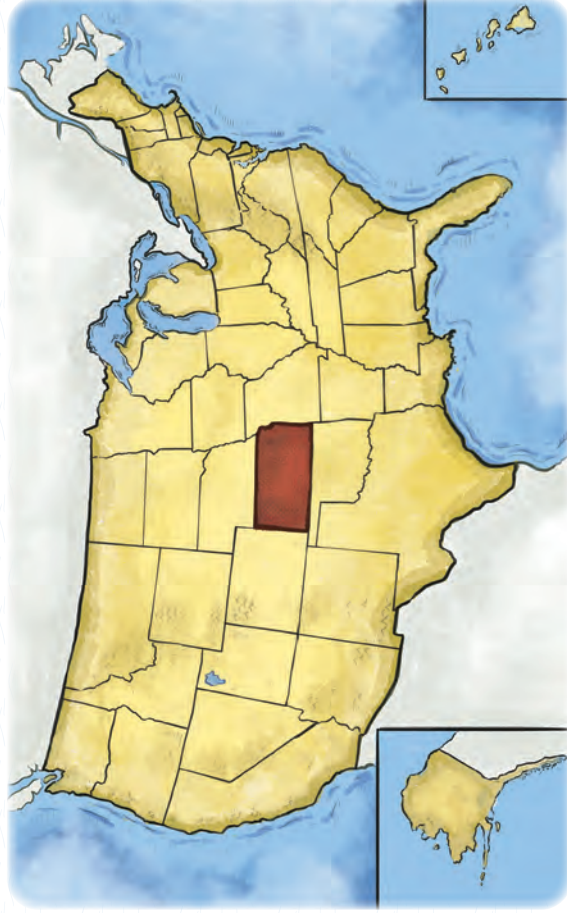
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Idaho



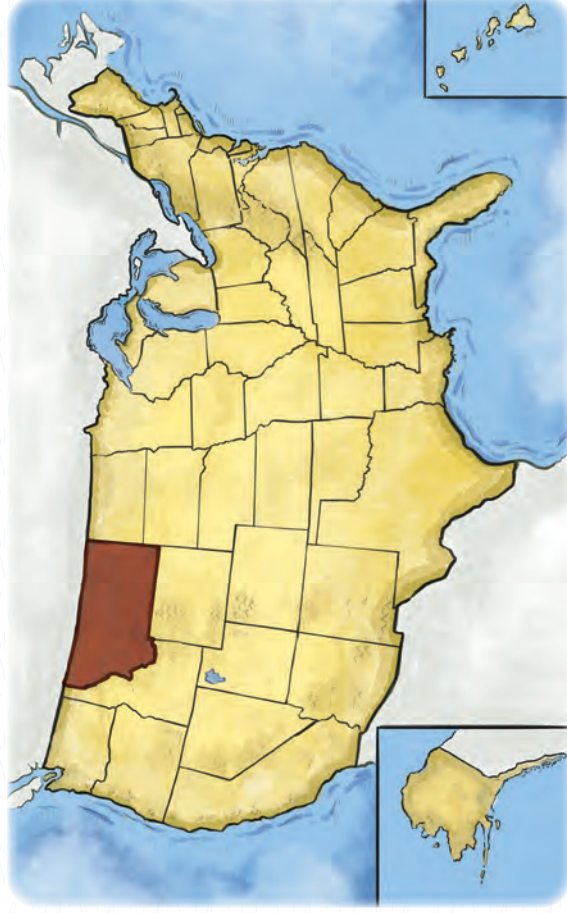
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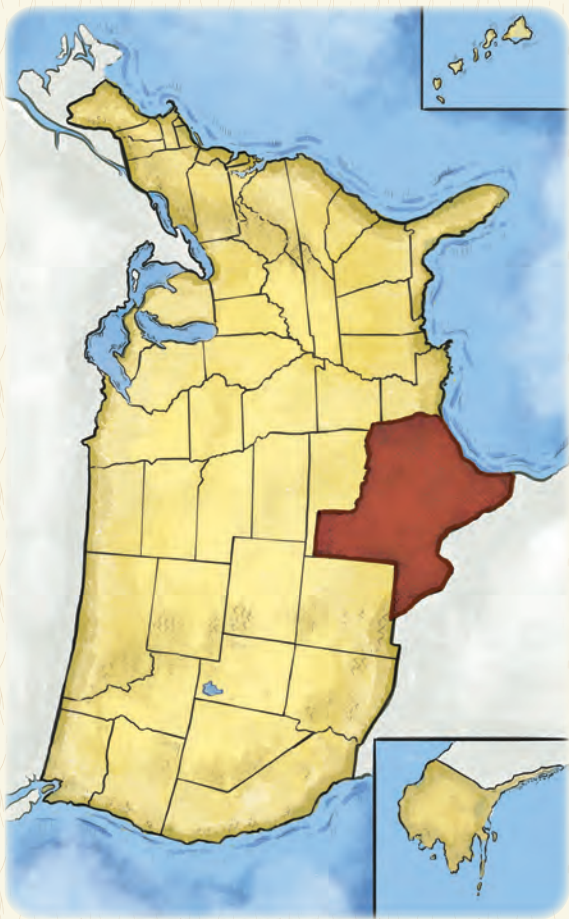


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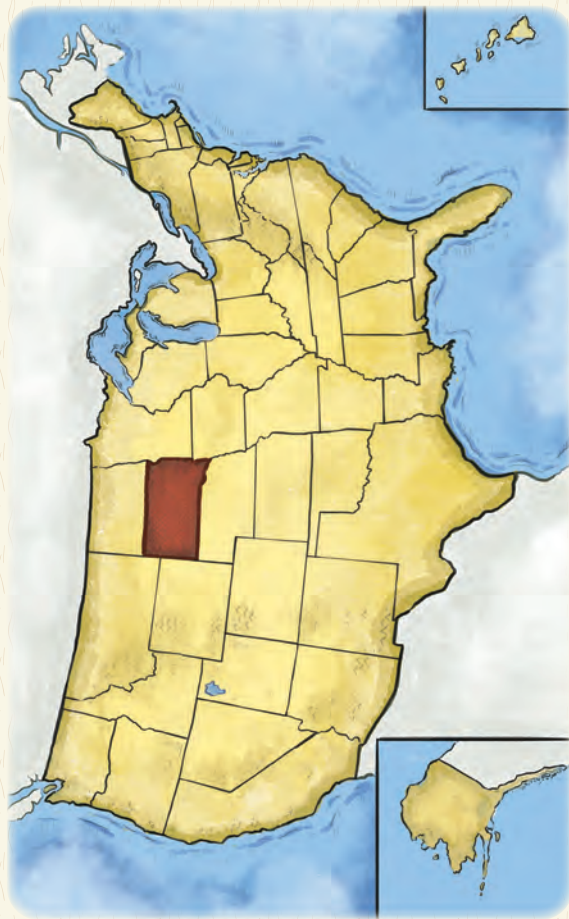
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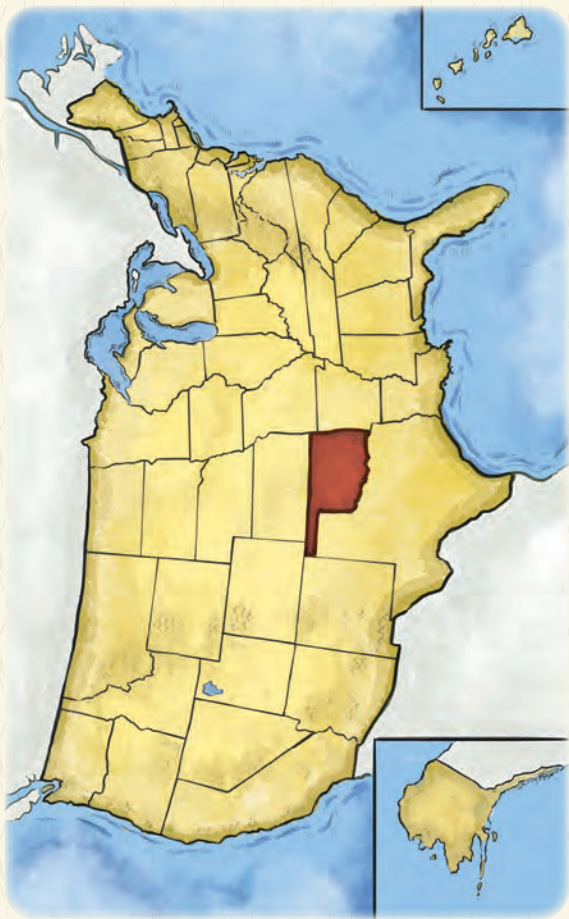
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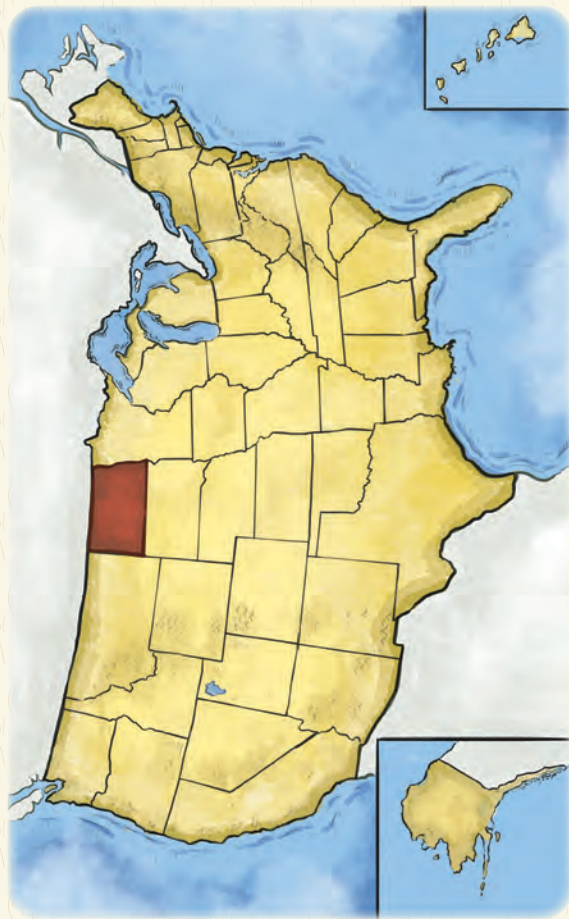
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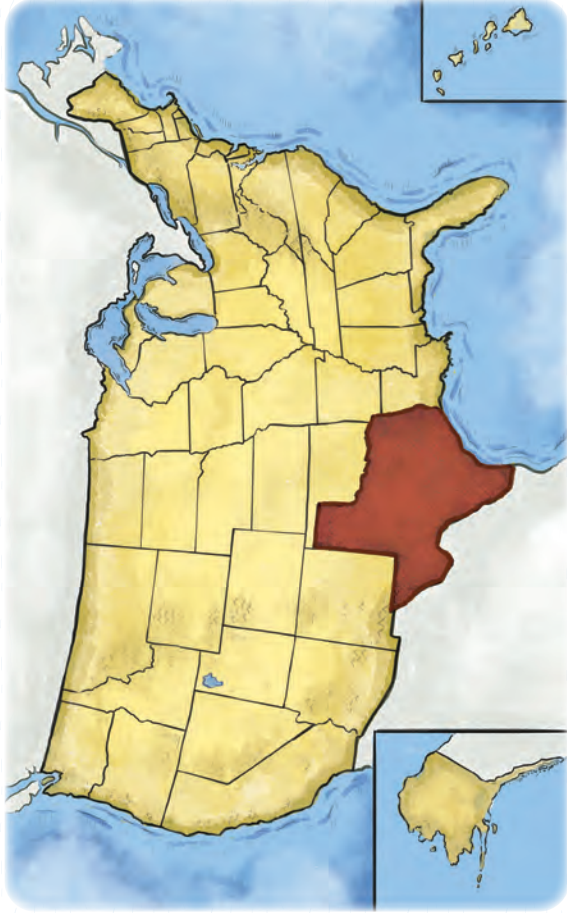


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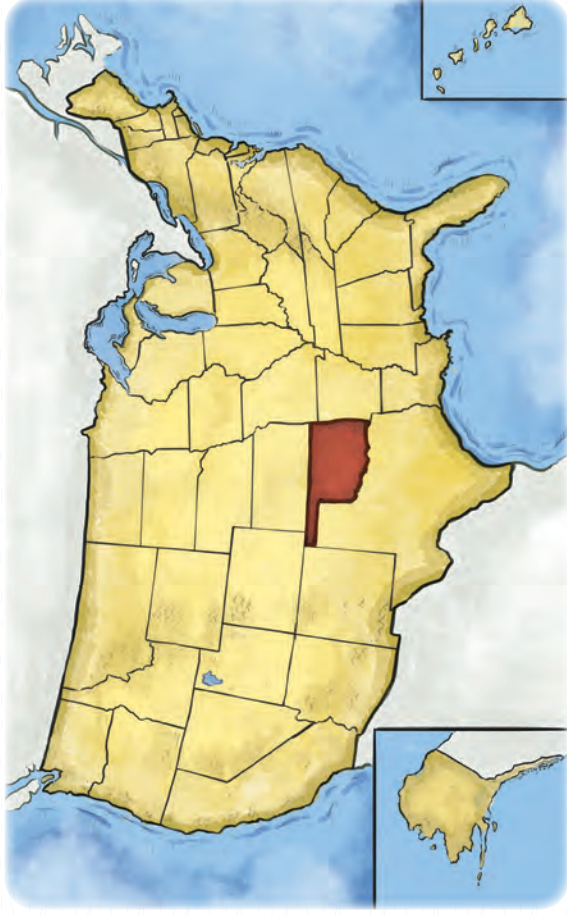
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Texas



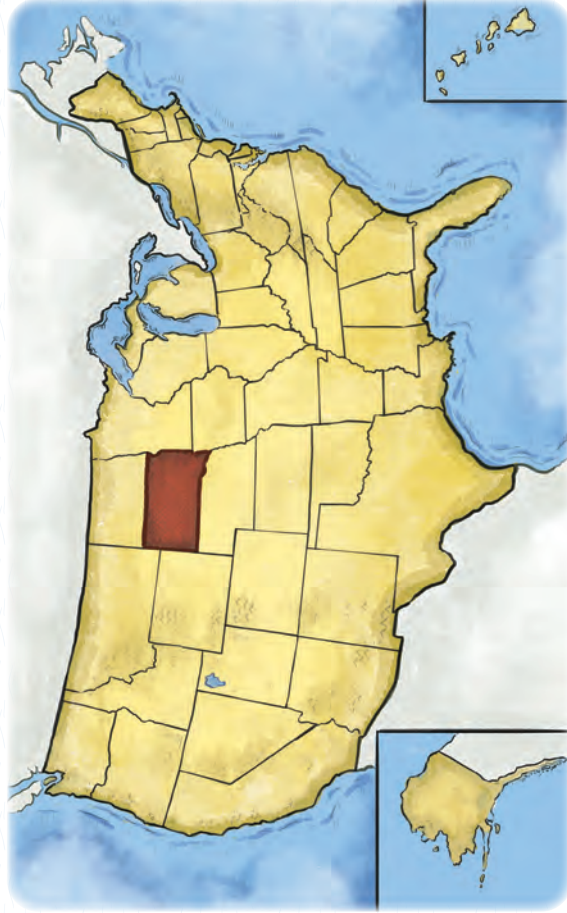
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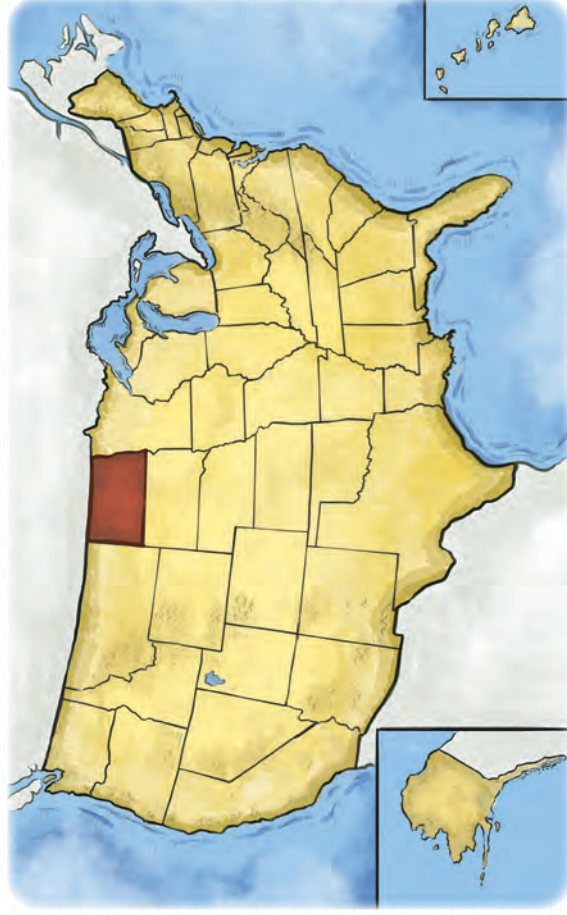
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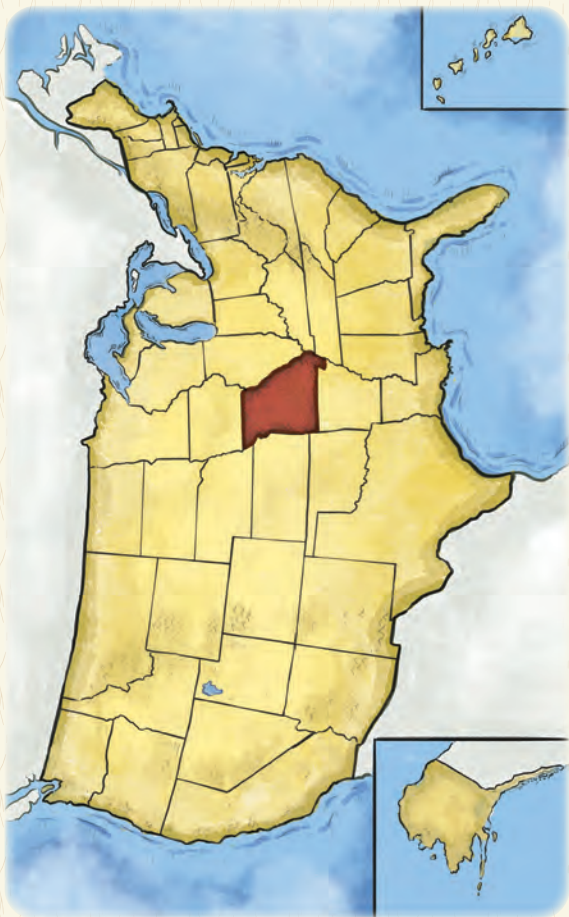


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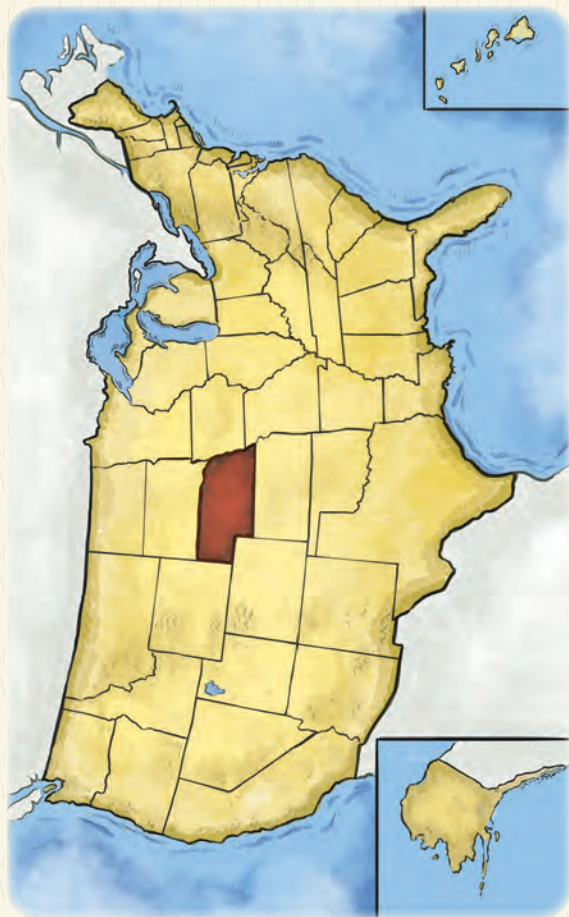
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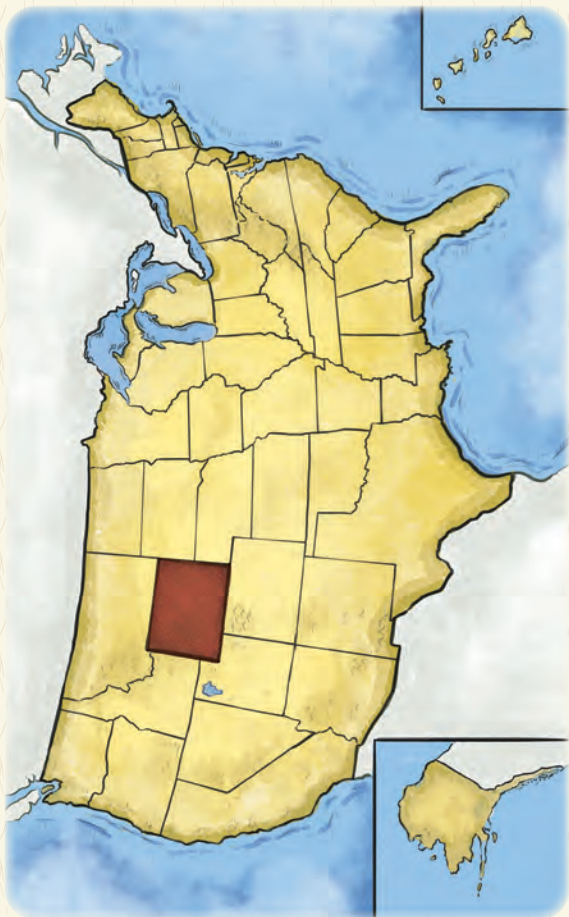
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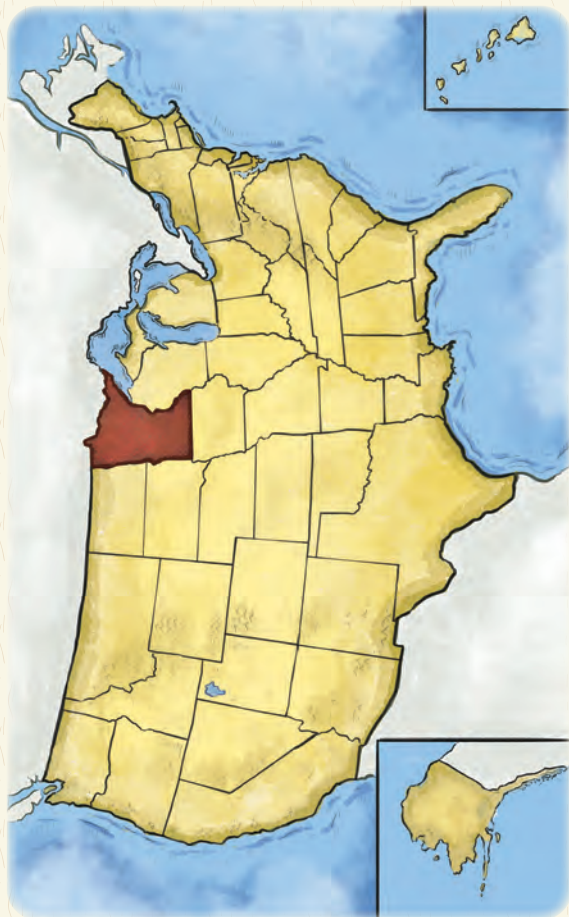
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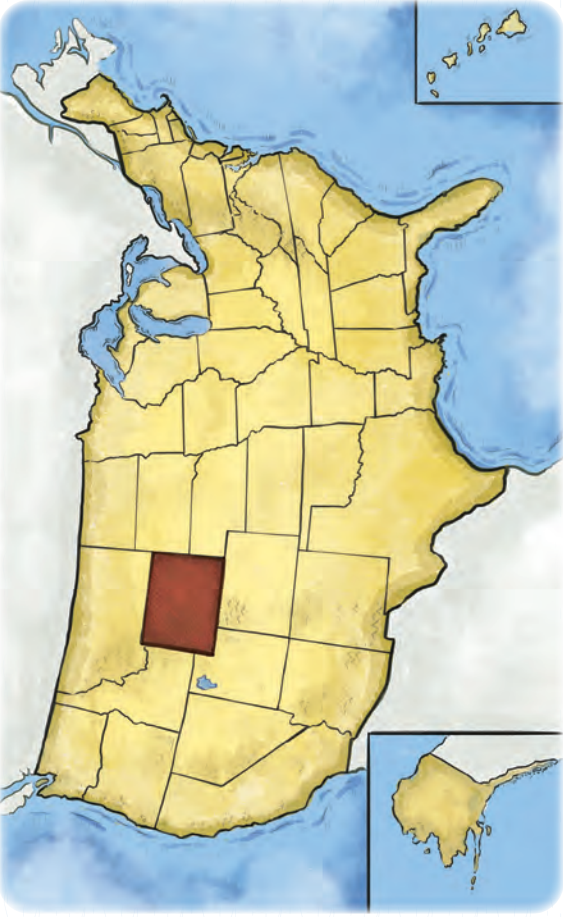
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Missouri



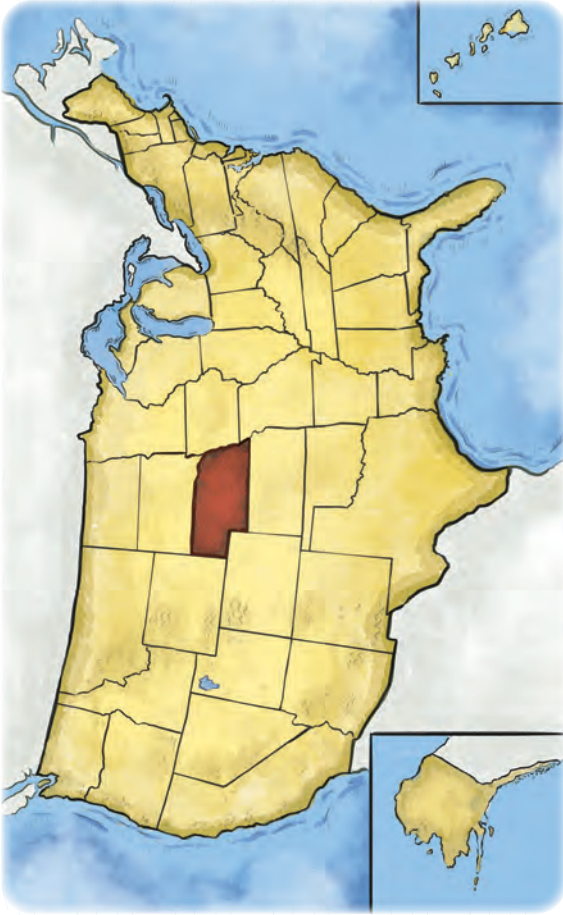
Answer

Wyoming



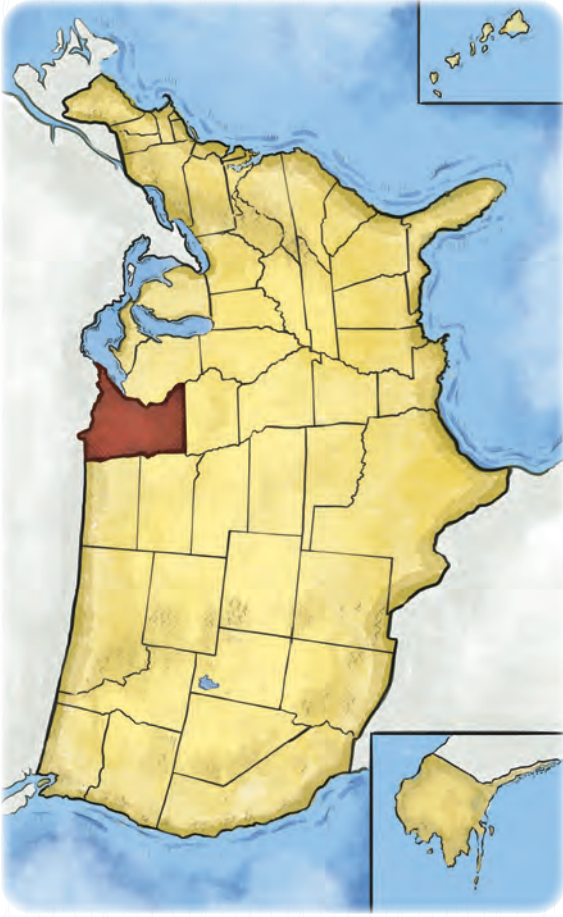
Answer

Nebraska

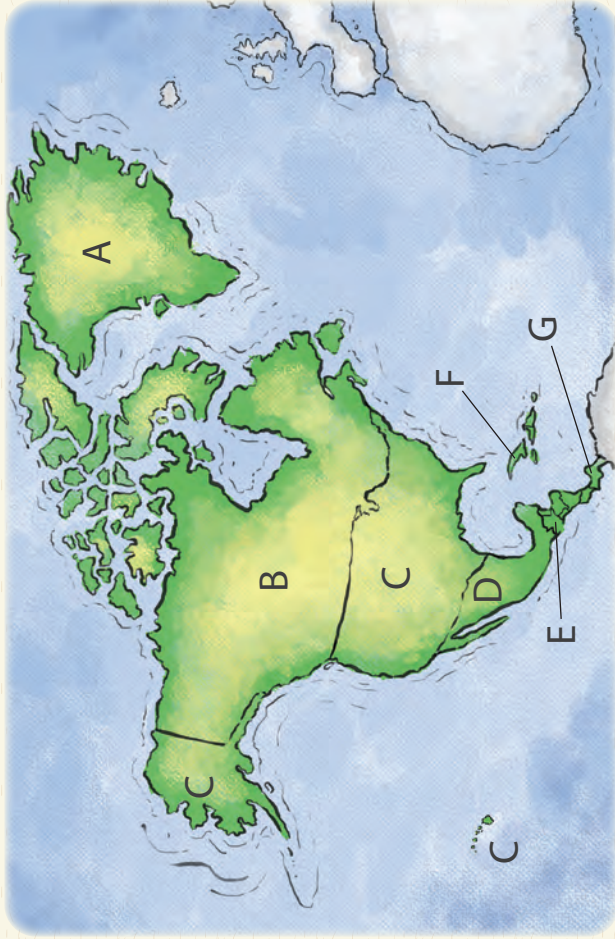


Answer

Minnesota



North America



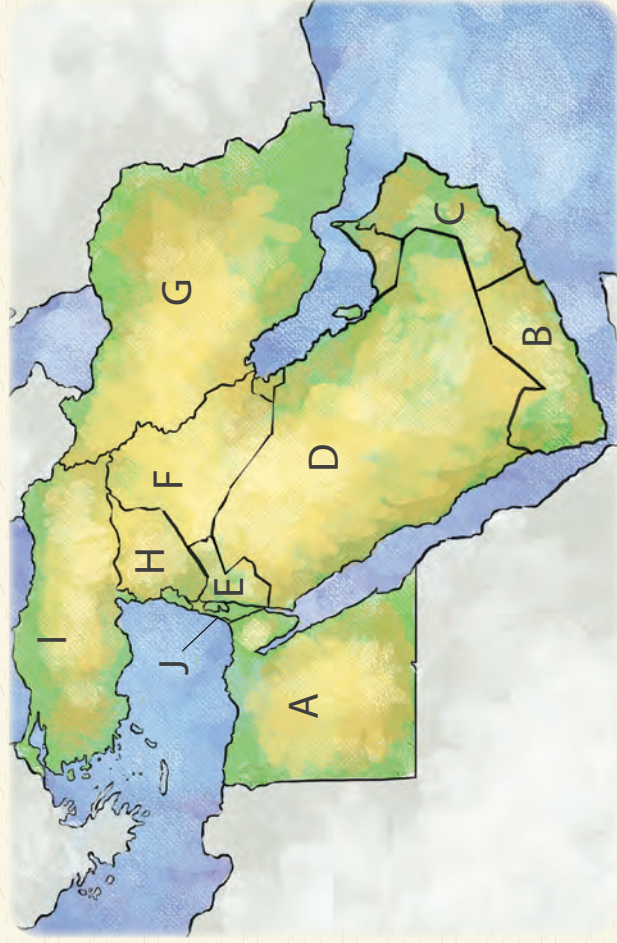
Asia



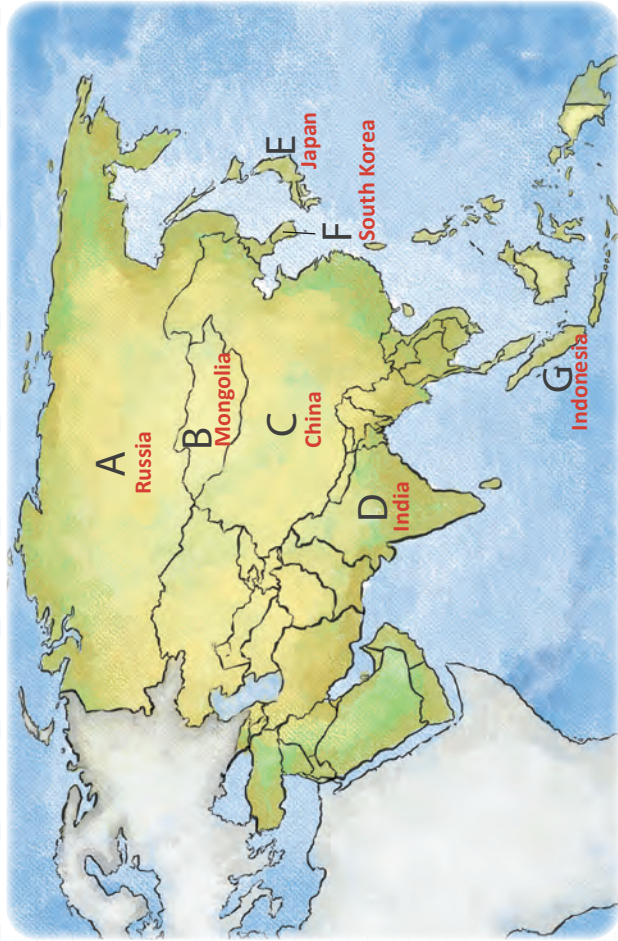
South America



Middle East



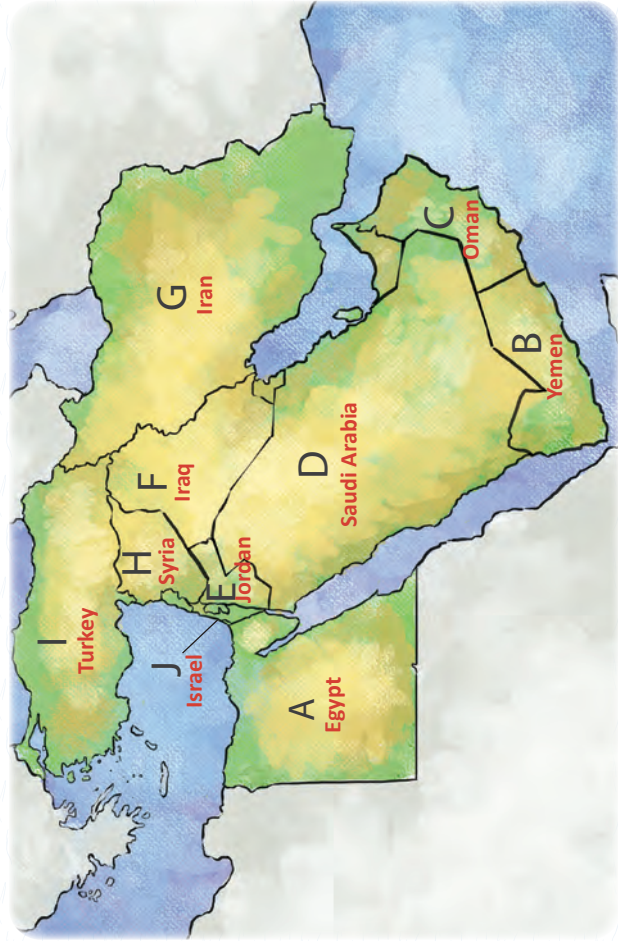
Answer



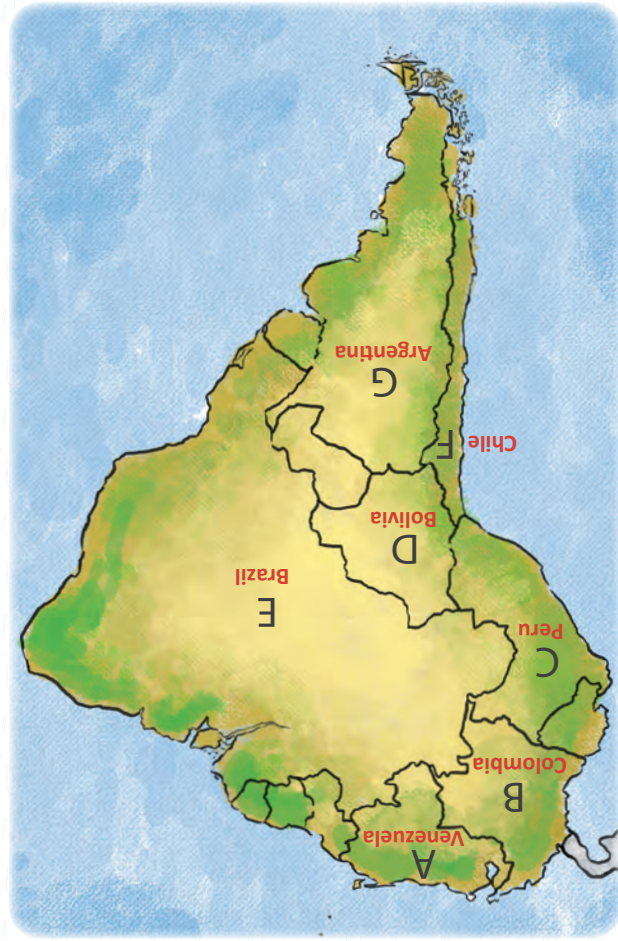
Answer



Answer



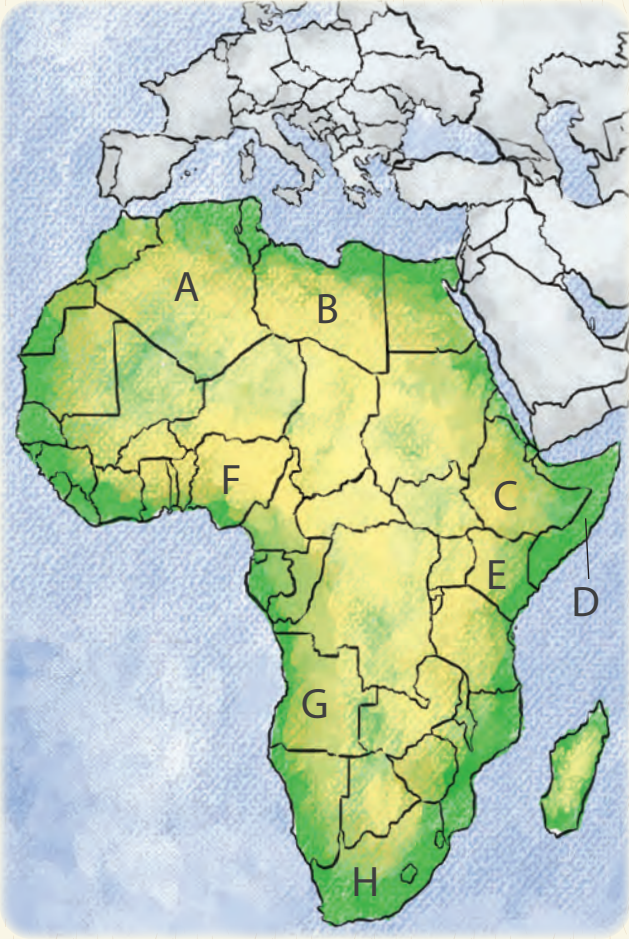
Answer



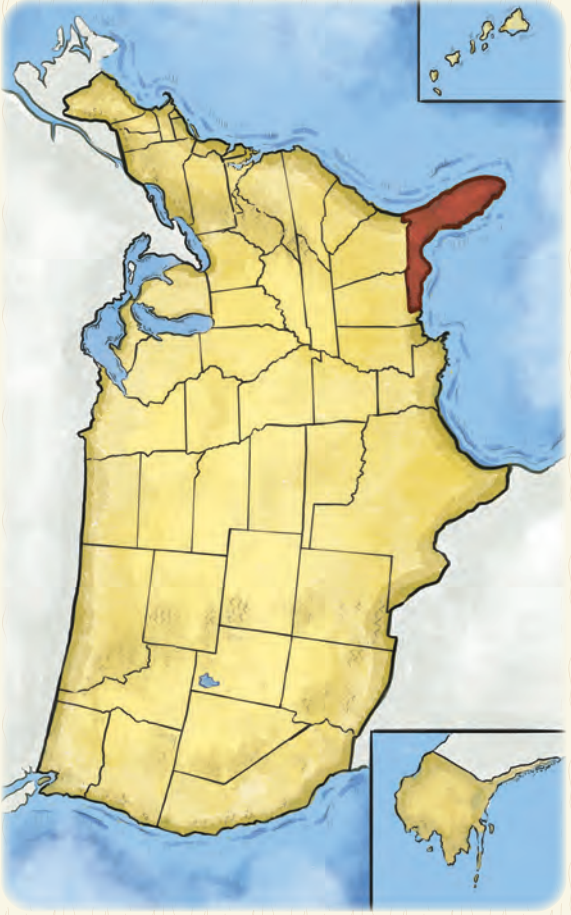
Continents



Africa



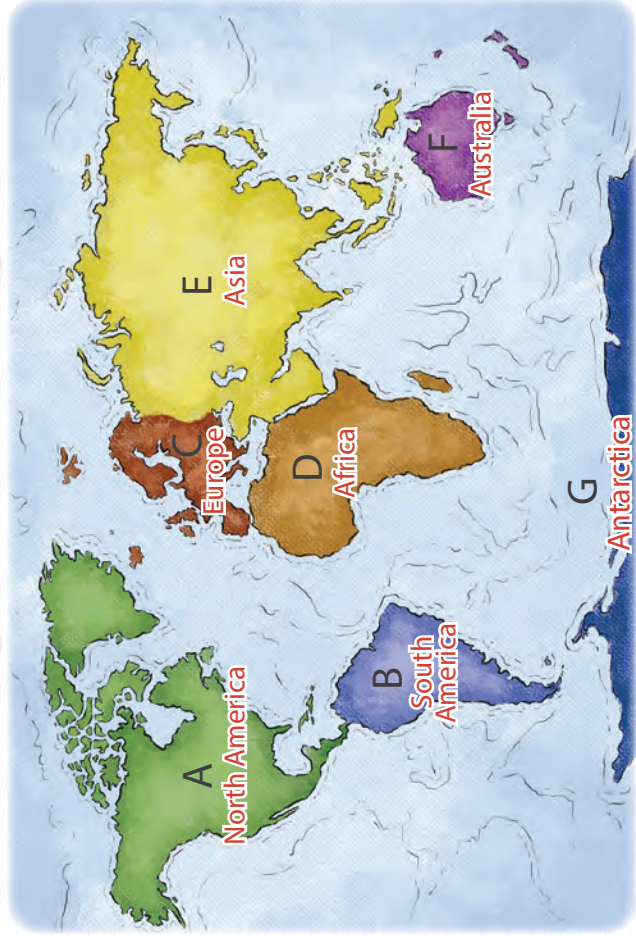
United States



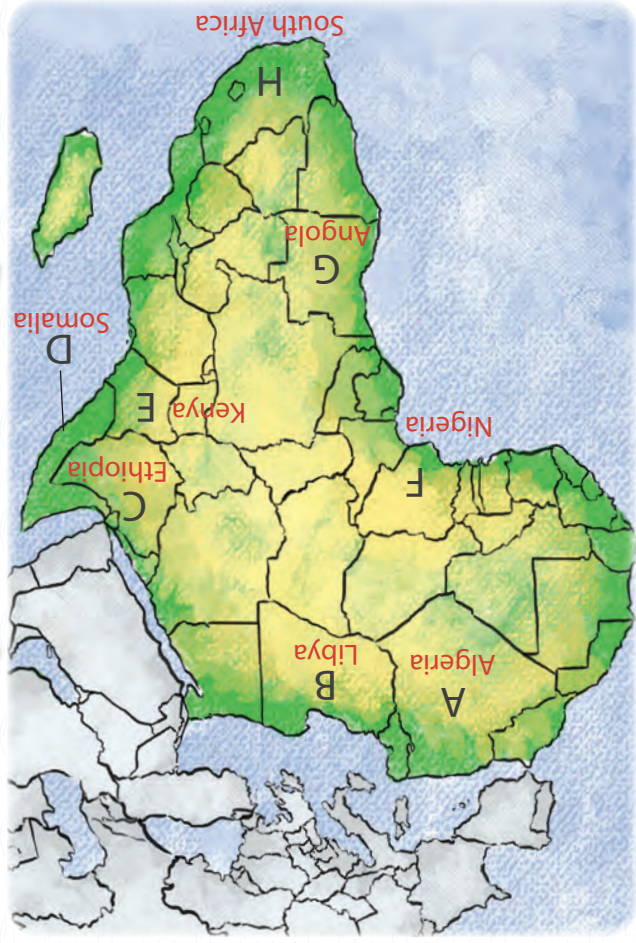
United States



Answer

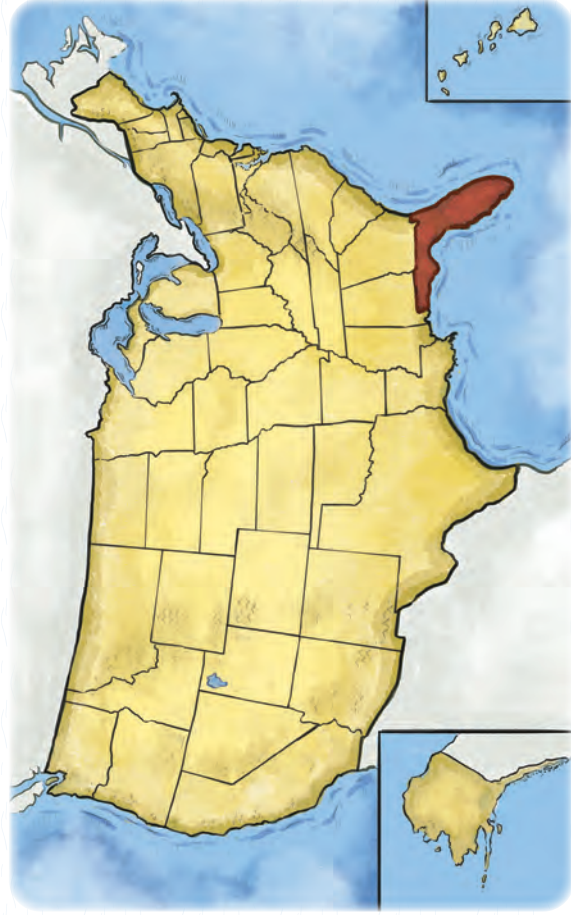


Answer



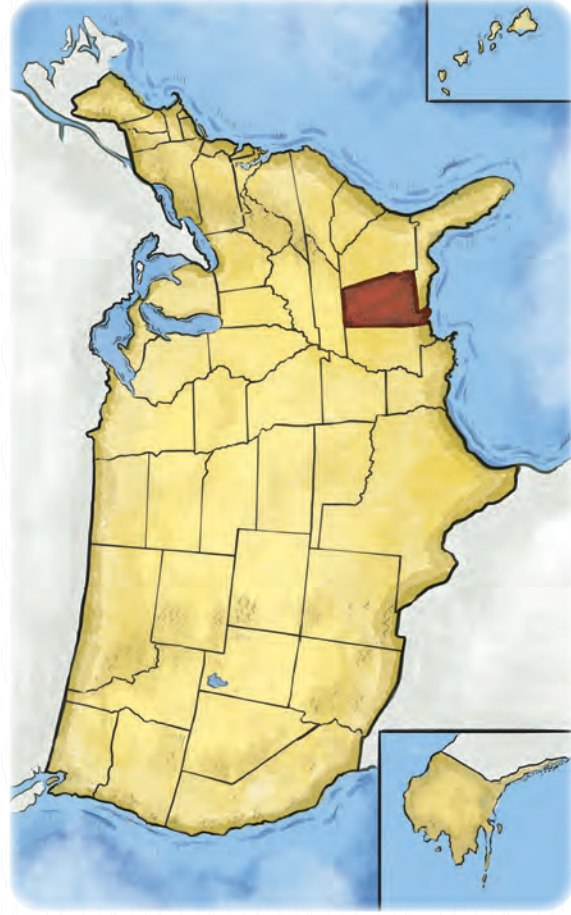
Answer

Florida

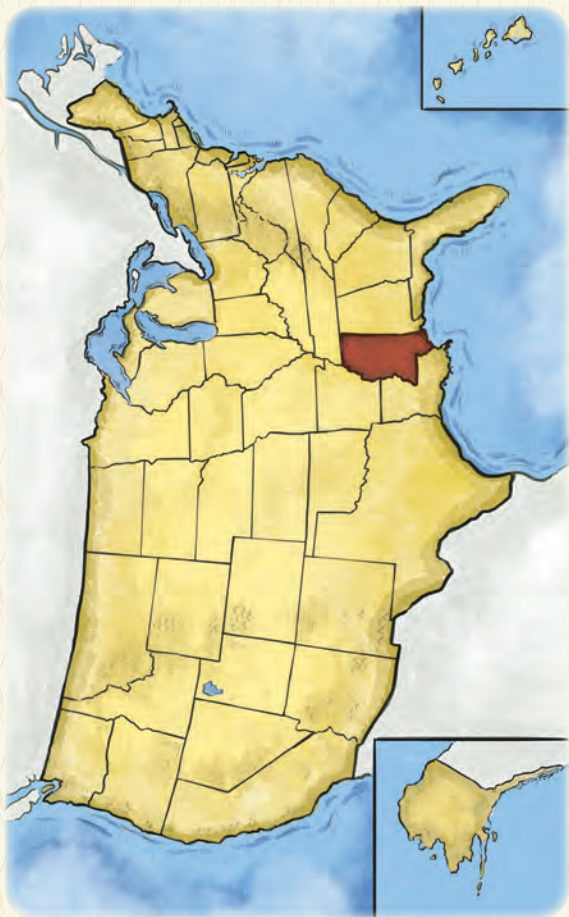


Answer

Alabama



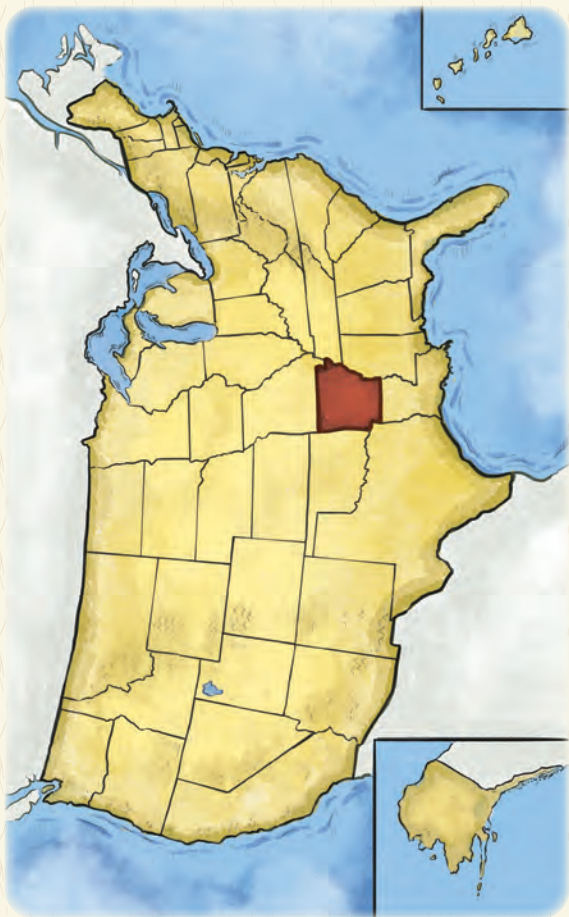
United States



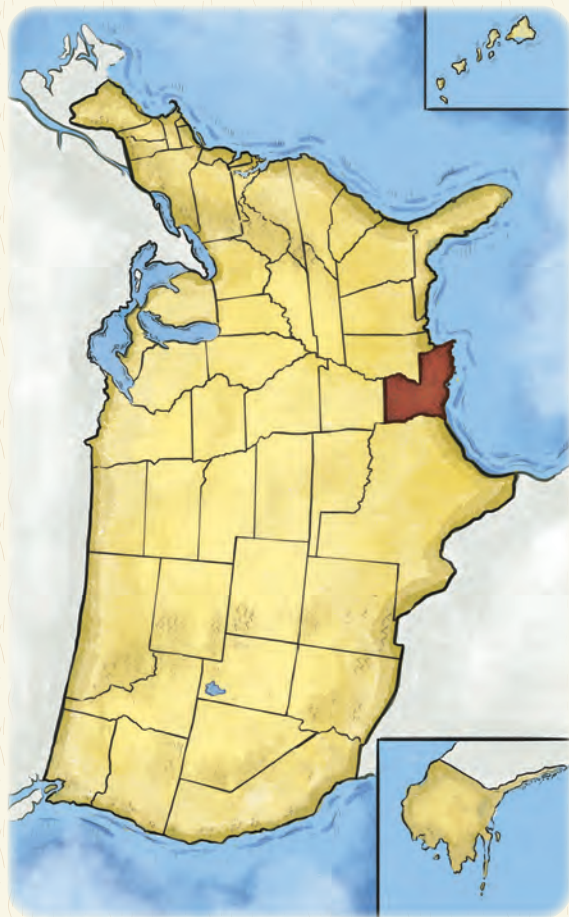
United States



United States

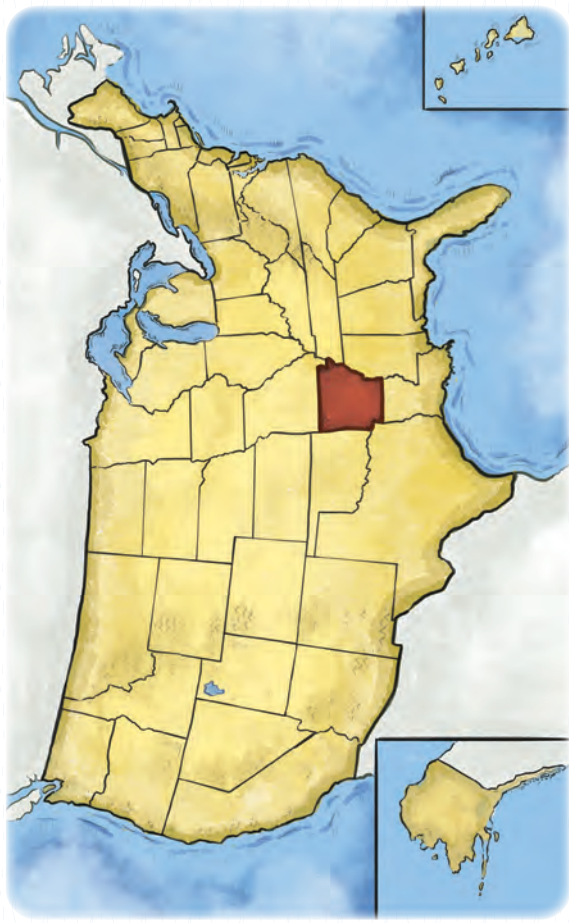


United States



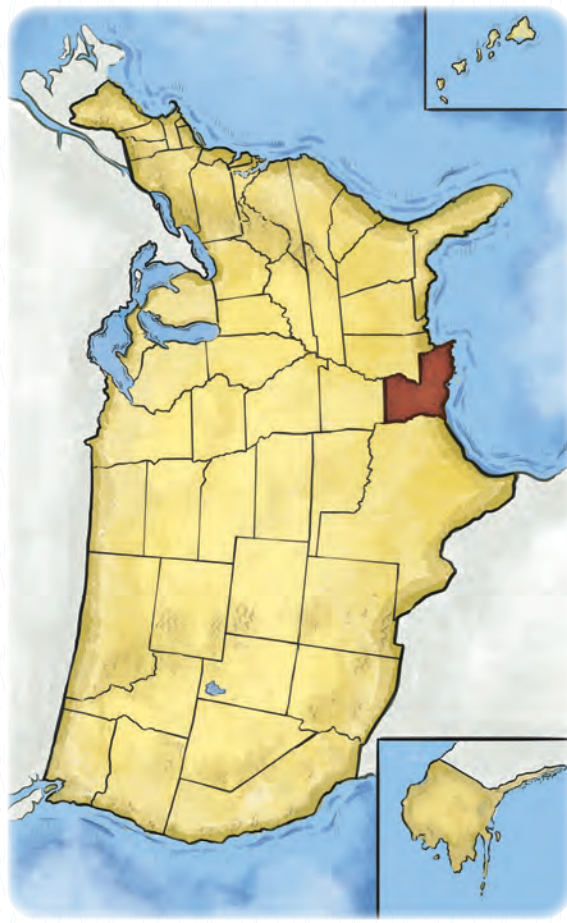
Answer

Arkansas



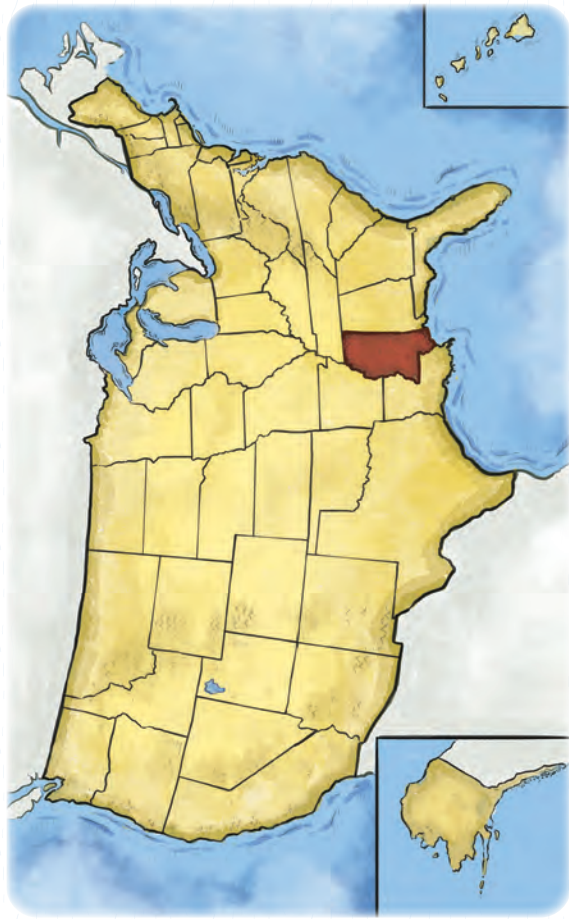
Answer

Louisiana



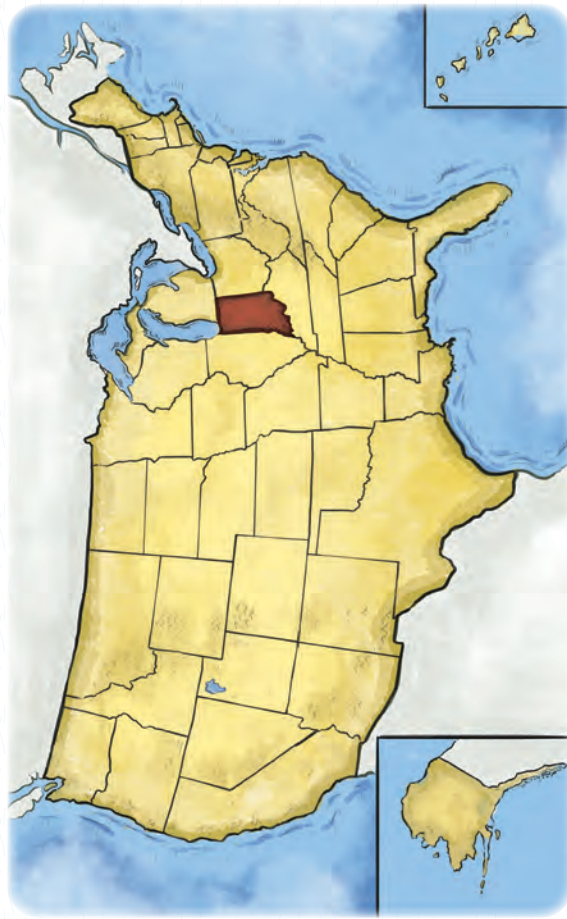
Answer

Mississippi

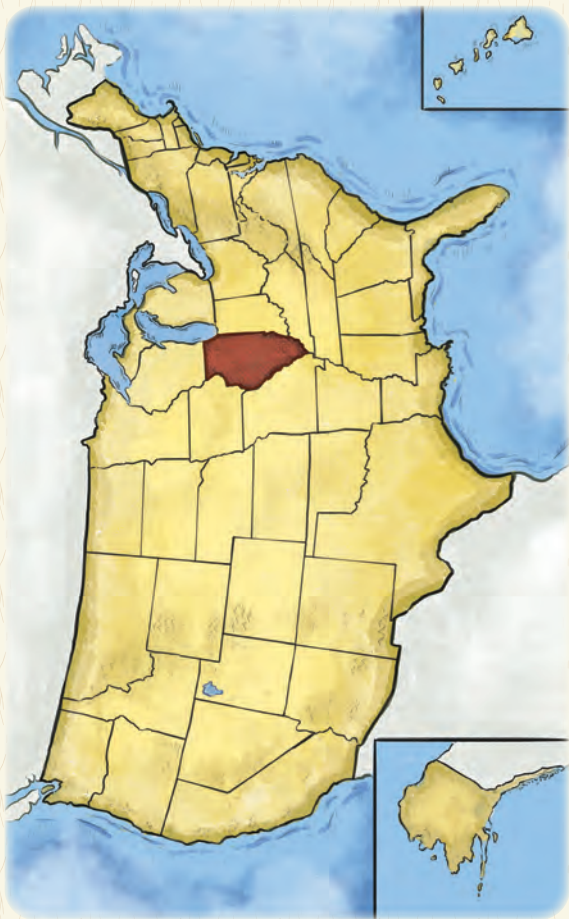


Answer

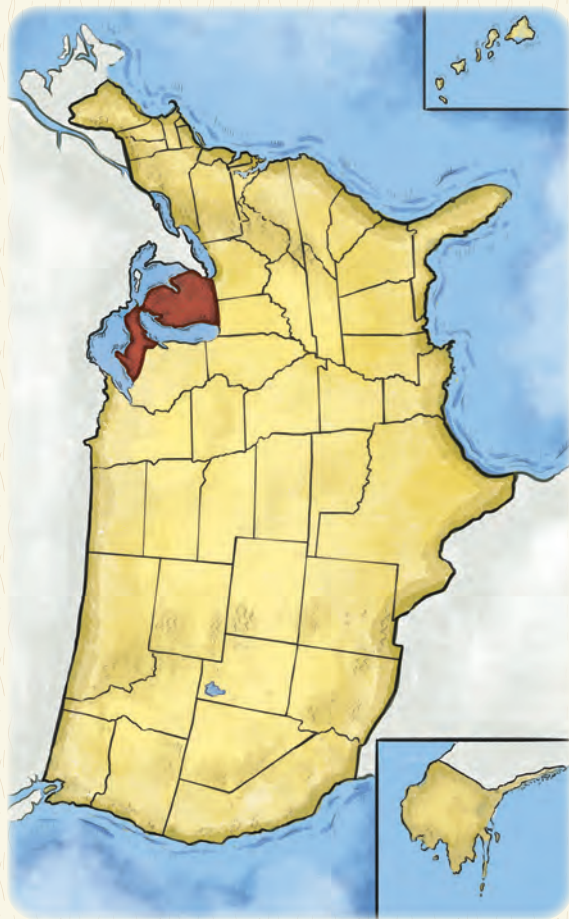
Indiana



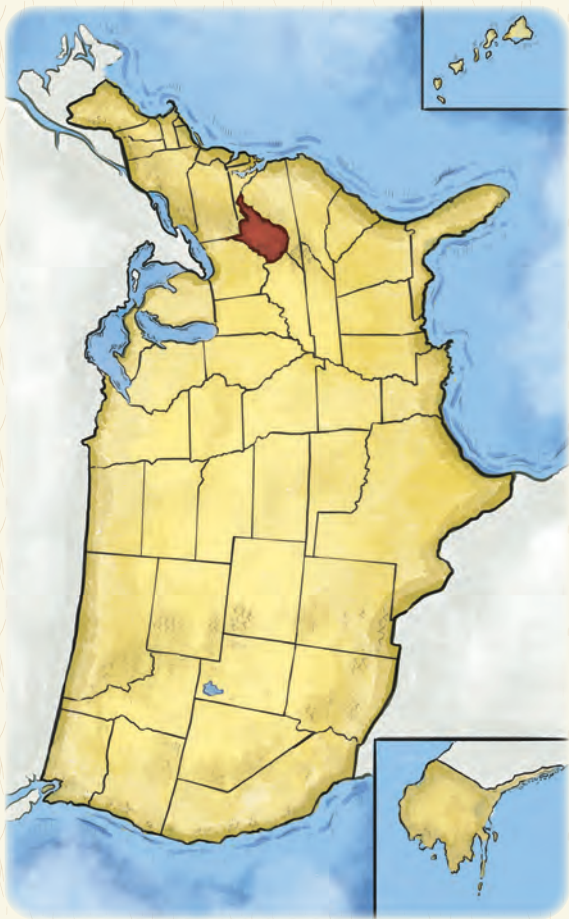
United States



United States



United States

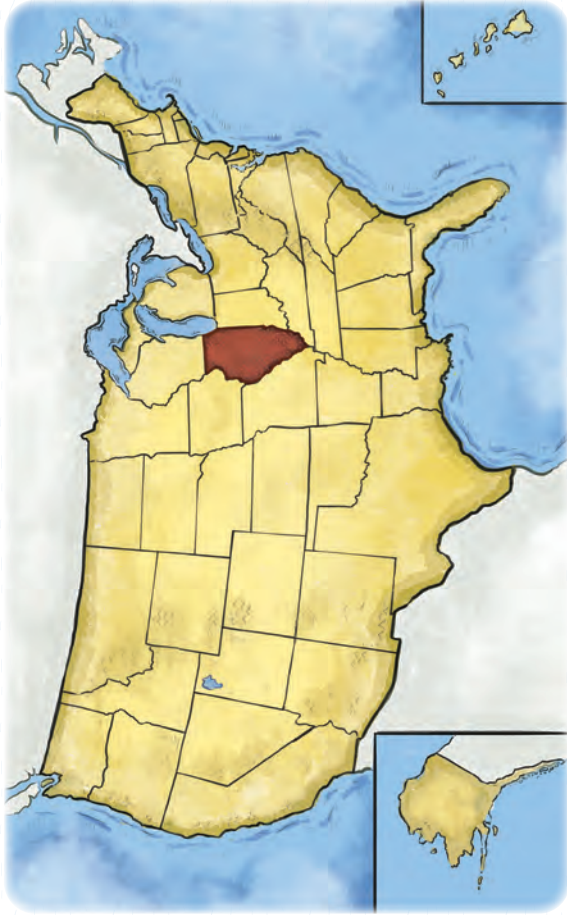


United States



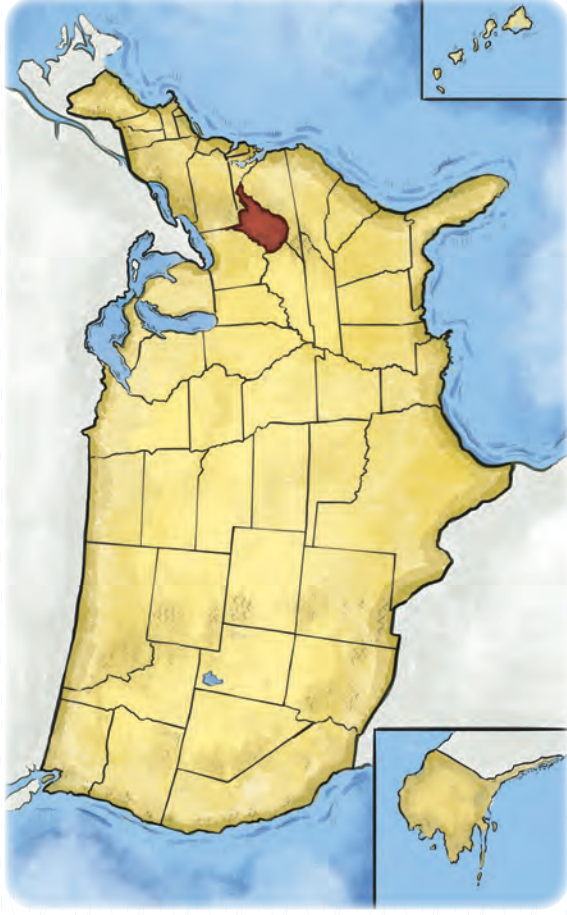
Answer

Illinois



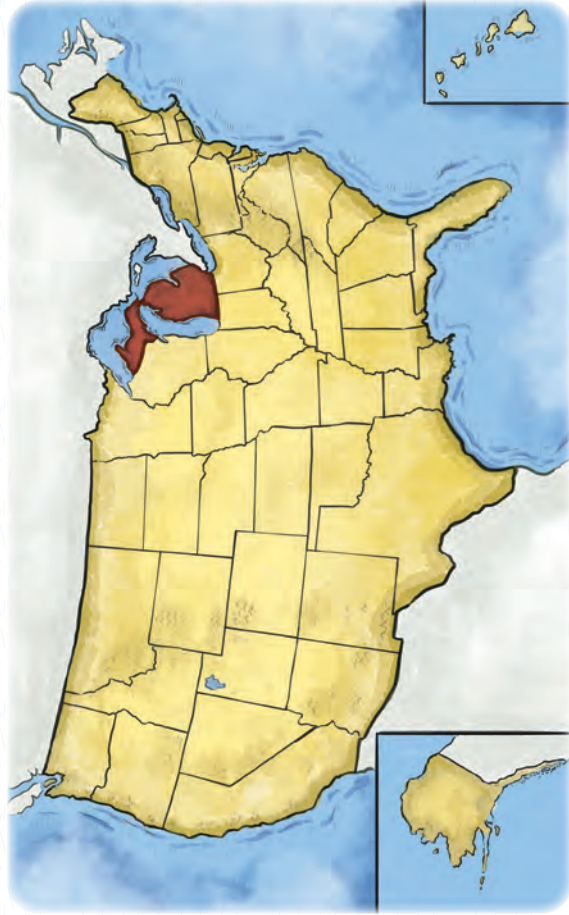
Answer

West Virginia



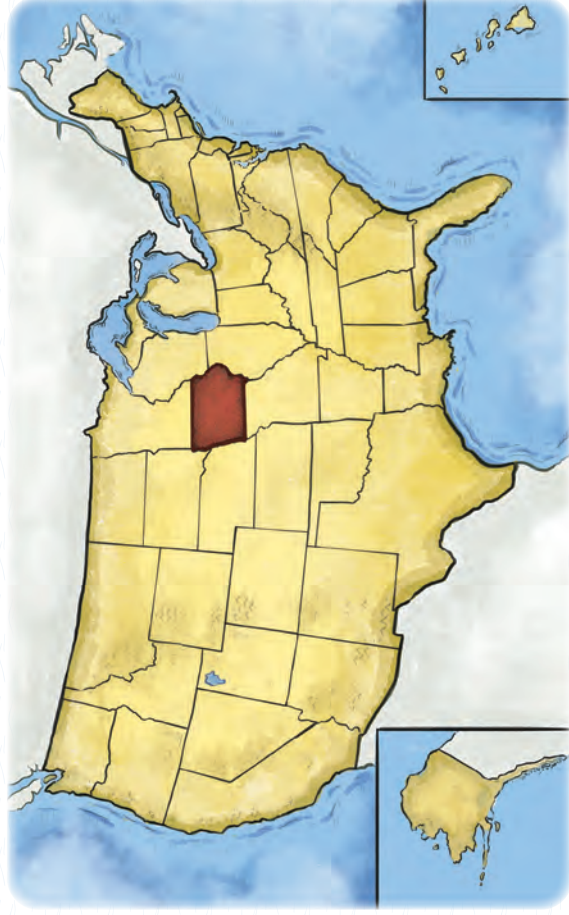
Answer

Michigan



Answer

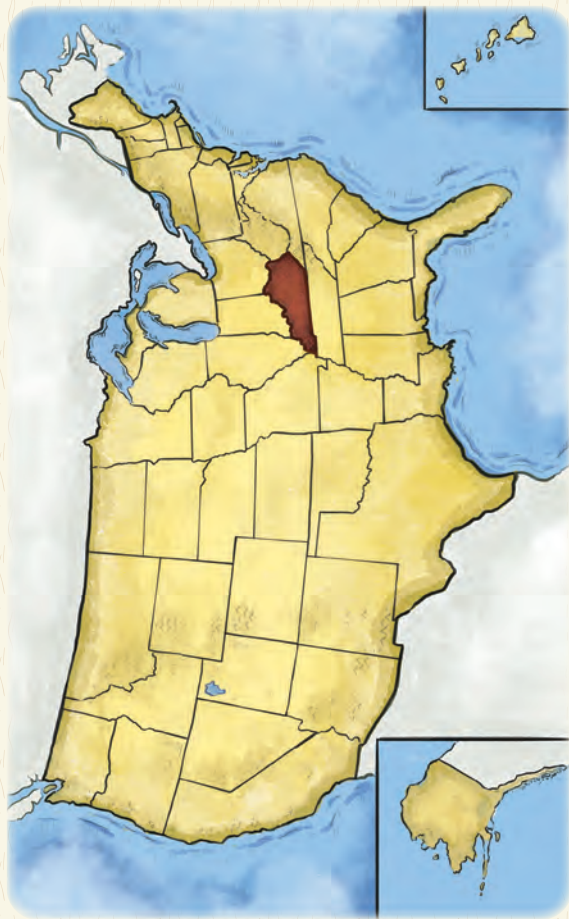
Iowa



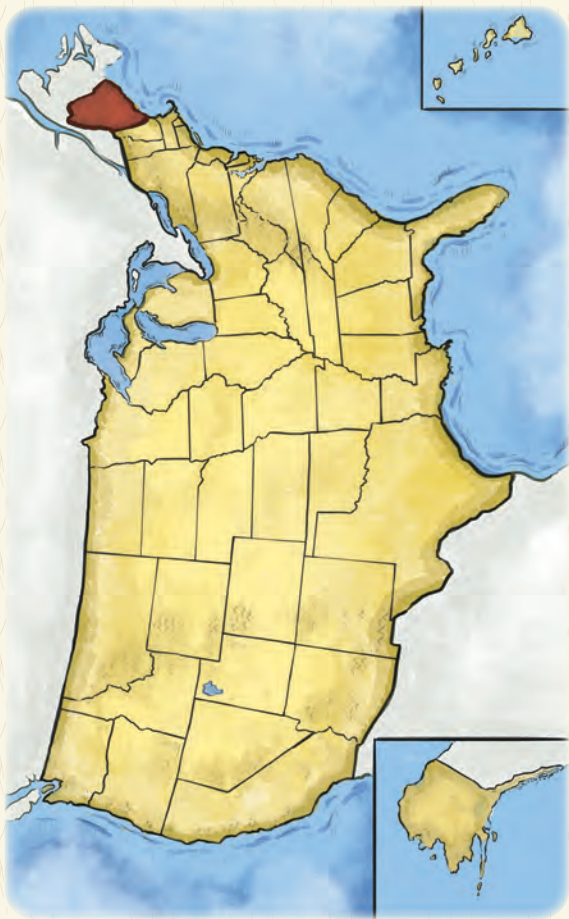
United States



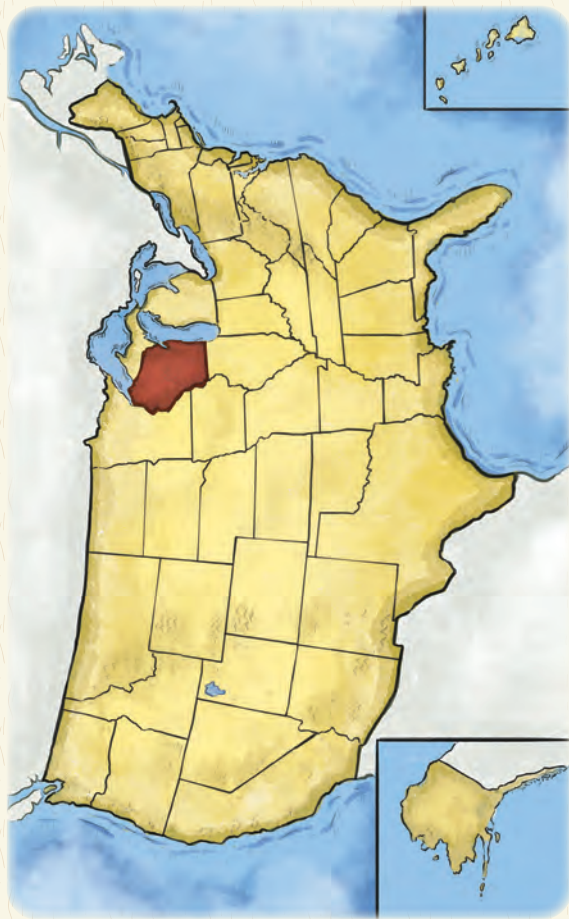
United States



United States



United States



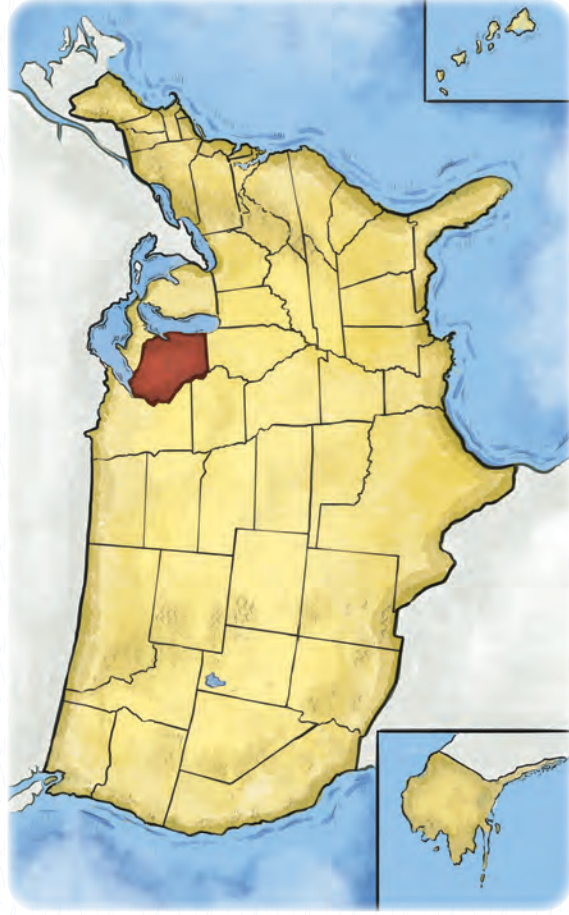
Answer

Maine



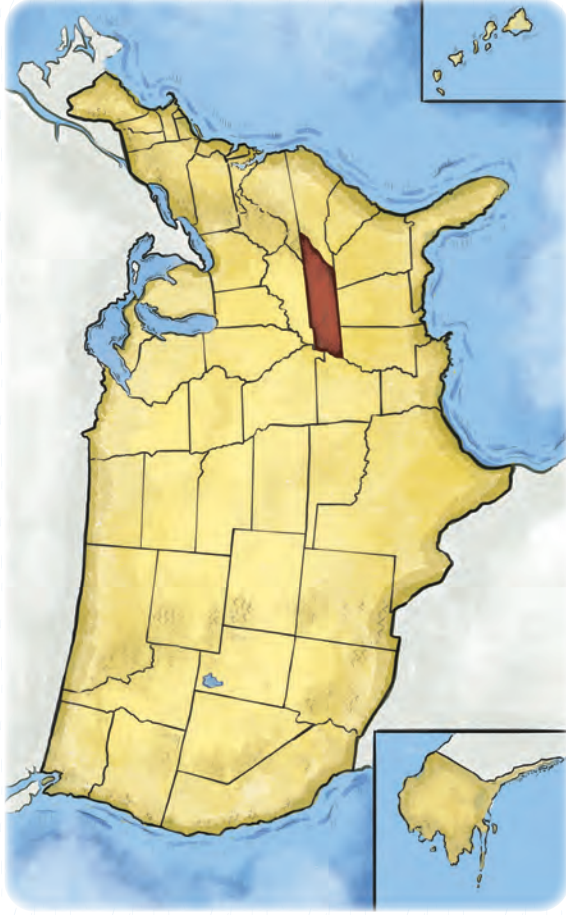
Answer

Wisconsin



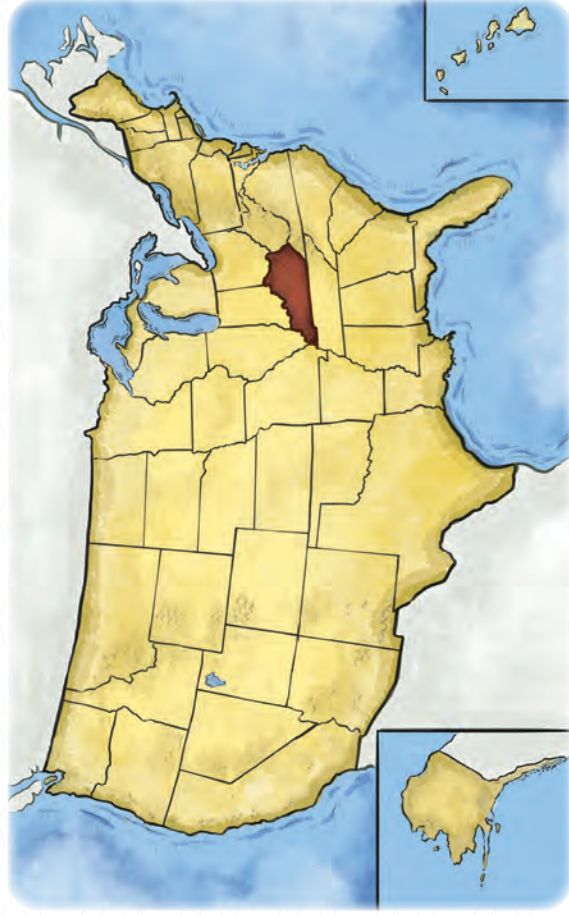
Answer

Tennessee



Answer

Kentucky

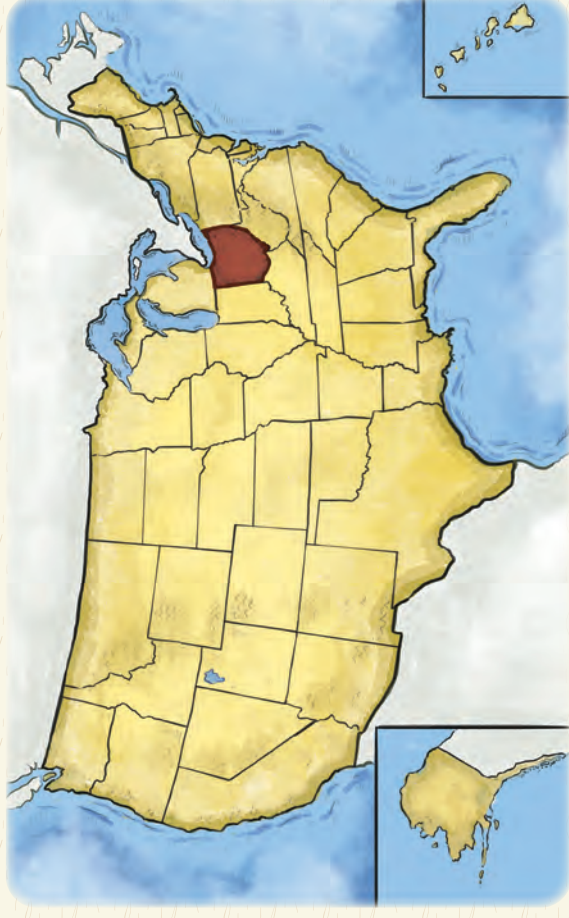


State Capitals



Point to the following states and say the capital city of each state:
Alabama, Arizona, Kansas, Maine, Michigan, and Washington.

United States



State Capitals



Point to the following states and say the capital city of each state:
Colorado, Arkansas, Minnesota, Montana, Ohio, and New Mexico.

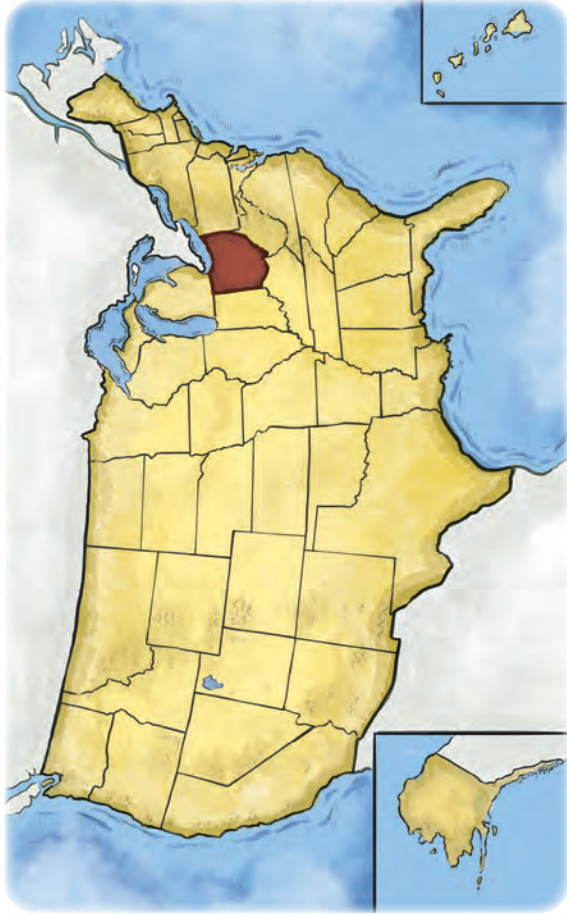
State Capitals



Point to the following states and say the capital city of each state:
California, Texas, Utah, Oklahoma, Florida, and North Dakota.

Answer

Ohio



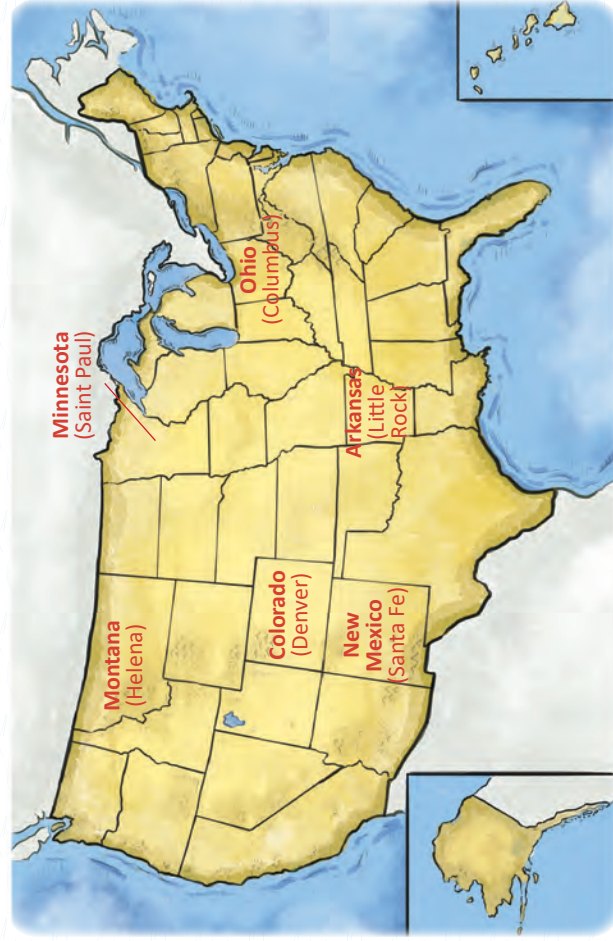
Answer



Answer



Answer



State Capitals



Point to the following states and say the capital city of each state:
Nevada, Idaho, Illinois, Oregon, Tennessee, and South Dakota.

State Capitals



Point to the following states and say the capital city of each state:
Iowa, Kentucky, Missouri, New York, and Wisconsin.

State Capitals



Point to the following states and say the capital city of each state:
Indiana, Louisiana, West Virginia, Wyoming, Nebraska, and Mississippi.

State Capitals



Point to the following states and say the capital city of each state:
Hawaii and Alaska.

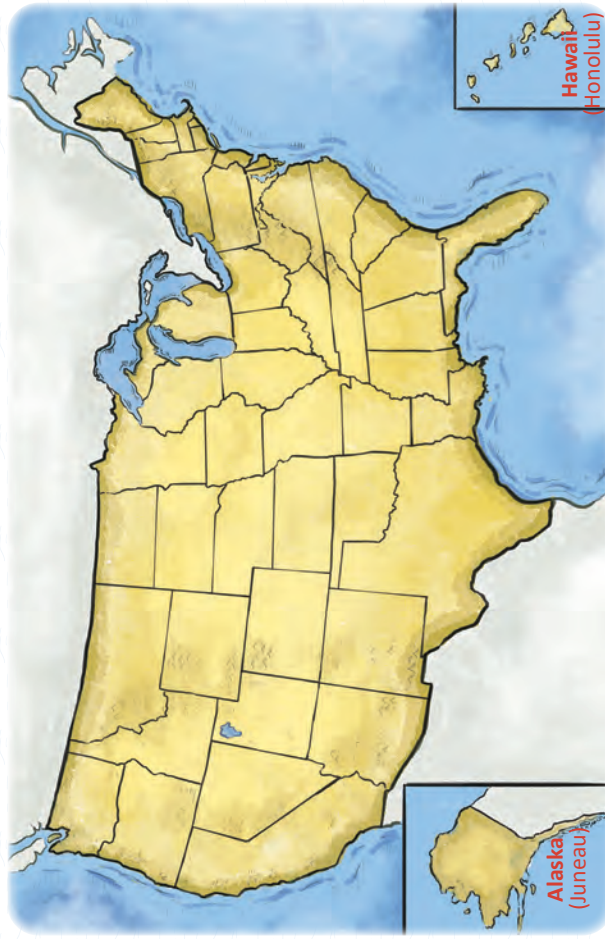
Answer



Answer



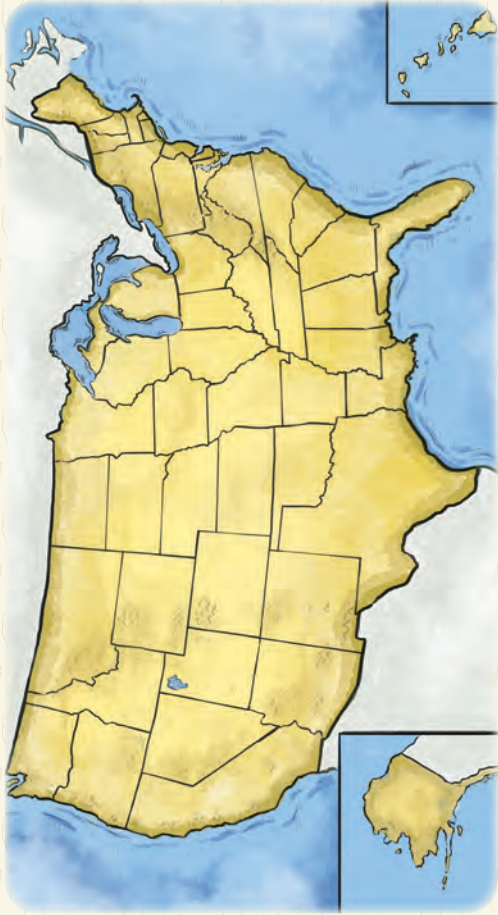
Answer



Answer



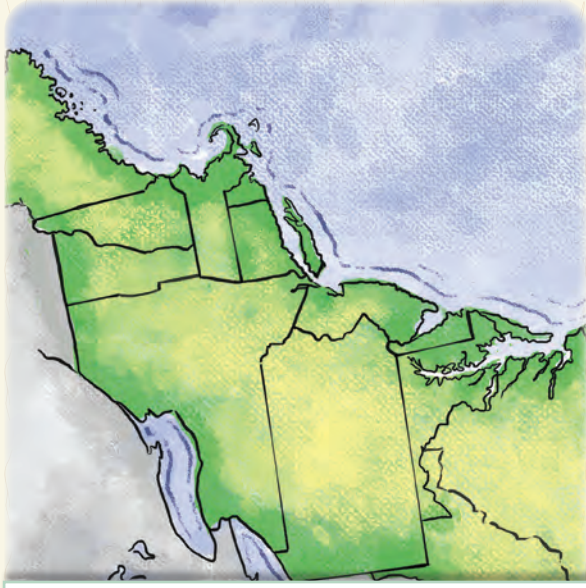
State Capitals



Point to the following states and say the capital city of each state:
Georgia, North Carolina, Virginia, and South Carolina.

Point to the following states and say the capital city of each state:
New Jersey,
Vermont, and
New Hampshire.

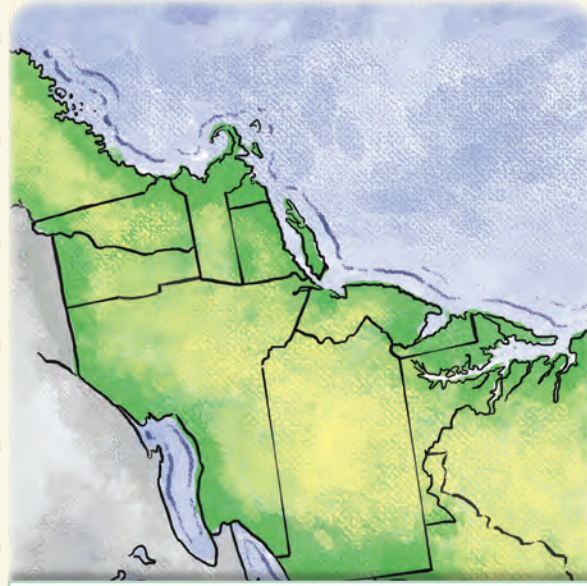
State Capitals



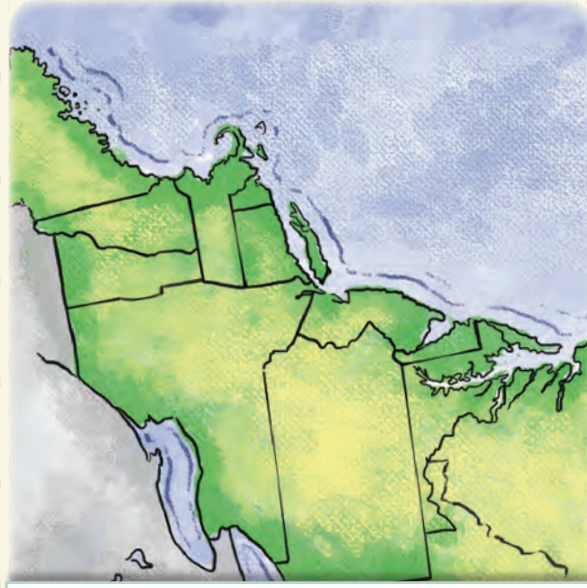
Point to the following states and say the capital city of each state:
Delaware,
Pennsylvania, and
Maryland.

Point to the following states and say the capital city of each state:
Rhode Island,
Connecticut, and
Massachusetts.

State Capitals



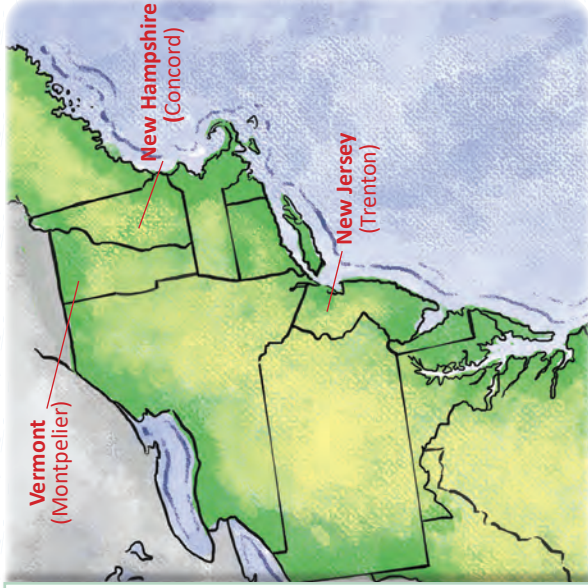
State Capitals



Answer

Point to the following states and say the capital city of each state:

- New Jersey,
- Vermont, and
- New Hampshire.



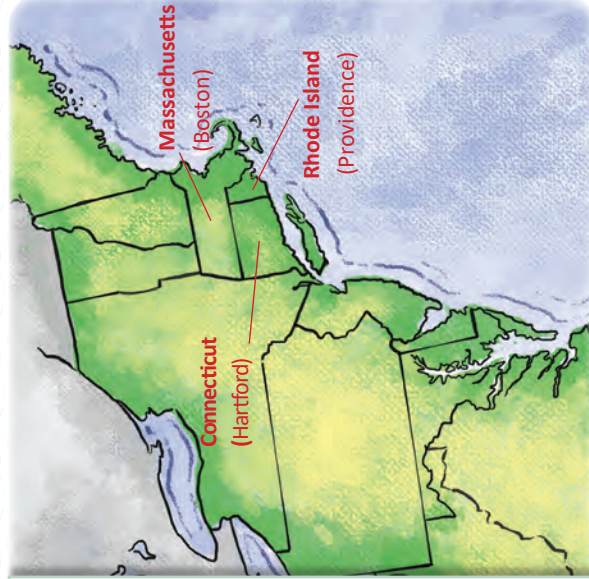
Answer



Answer

Point to the following states and say the capital city of each state:

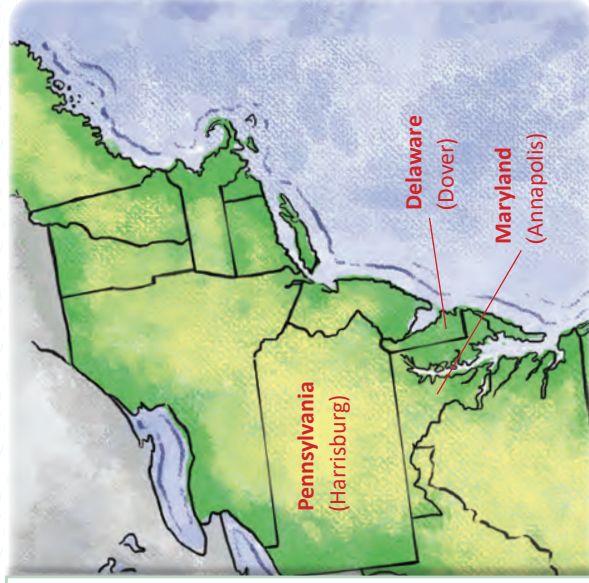
- Rhode Island,
- Connecticut, and
- Massachusetts.



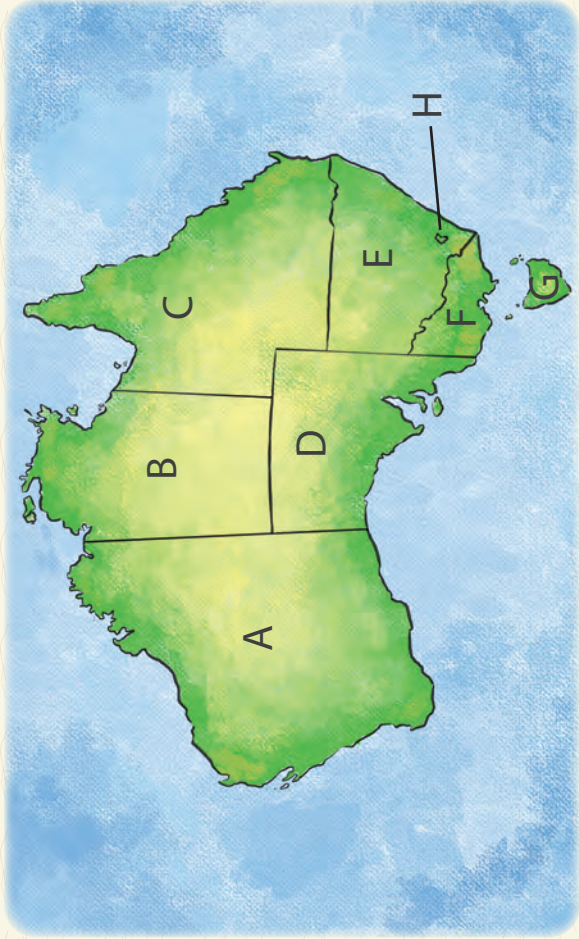
Answer

Point to the following states and say the capital city of each state:

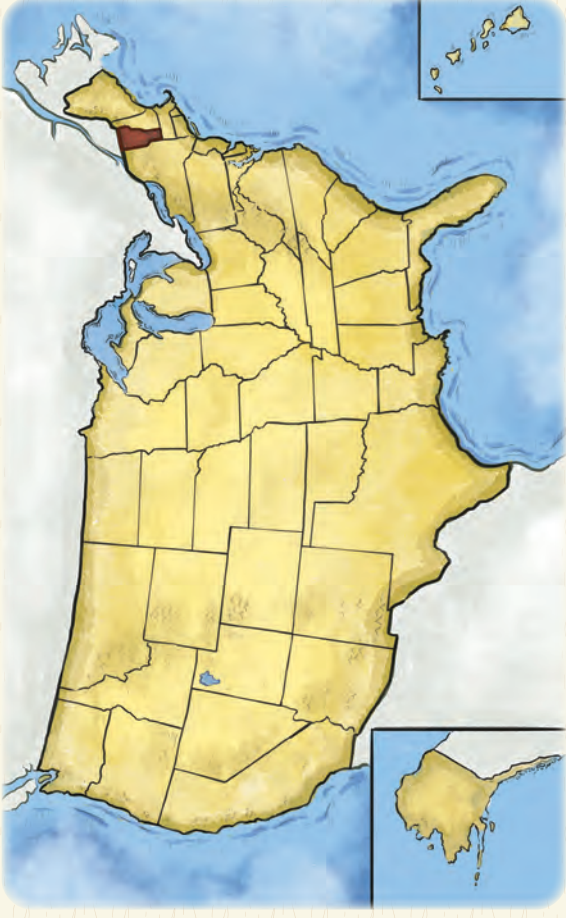
- Delaware,
- Pennsylvania, and
- Maryland.



Australia



United States



Canada

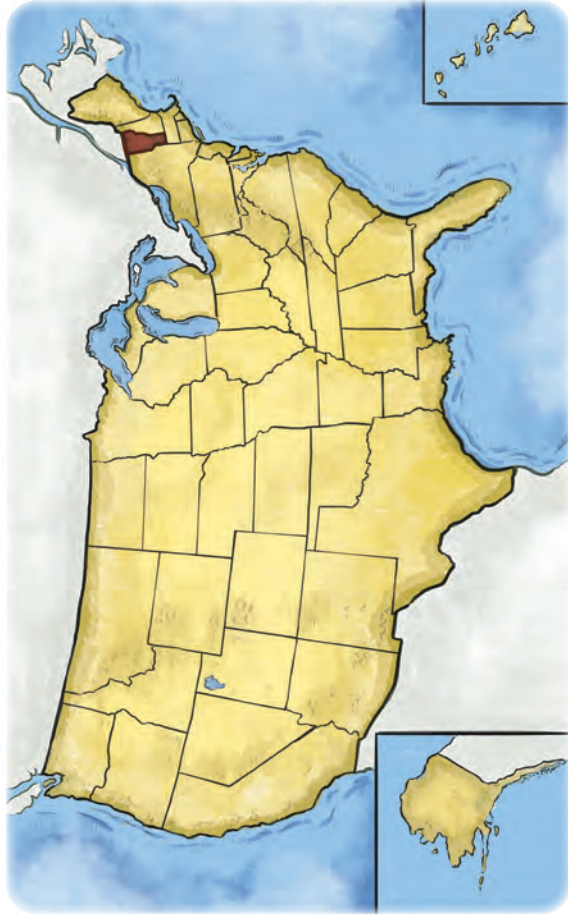


Canada

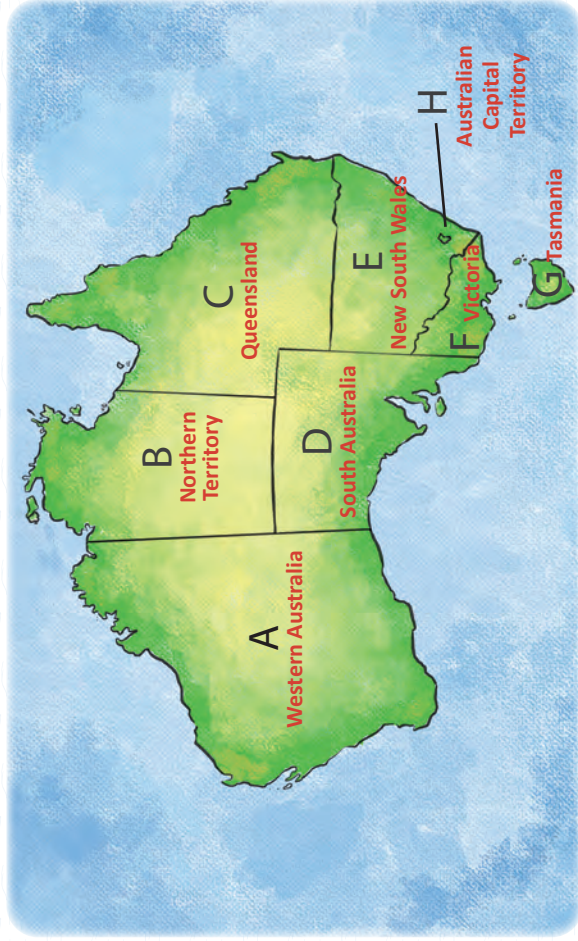


Answer

Vermont



Answer



Answer



Answer

